



THE JOURNAL

OF THE

ROYAL ANTHROPOLOGICAL INSTITUTE

OF

GREAT BRITAIN AND IRELAND.

[Title Page]

VOL. XLIII.

PUBLISHED BY THE

Royal Anthropological Institute of Great Britain and Ireland.

50, GREAT RUSSELL STREET, LONDON, W.C.

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NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

BY HERBERT BASEDOW, M.D., M.A., R.Sc., F.G.S., etc.

WITH PLATES VII-XX.

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Fellow of the Anthropological Society, Göttingen; late Chief Medical Inspector
and Chief Protector of Aborigines in the Northern Territory of Australia.

INTRODUCTION.

In August of last year (1911), I visited Bathurst Island to inspect the natives on 121
behalf of the Commonwealth Government. Accompanied by one of my inspectors
(Mr. J. H. Kelly) and a crew consisting of a Chinaman, a Manilaman, and three
natives of the Larrekiya Tribe, I left Port Darwin at eleven o'clock in the
evening and entered Apsley Strait early the next morning. We spent nine days in
the examination of the island, entering the numerous salt-water arms and rivers,
effecting a landing wherever possible and traversing the island on foot. Landing [137]
was, in most places, difficult on account of the thick growth of mangroves that
fringes the island on the east. It had been my intention to circumnavigate the
island, but a heavy monsoonal gale prevented us from even making the attempt in
the small motor-craft at our disposal. I therefore decided to return *via* Apsley
Strait and inspect part of Melville Island.

The plates included in this paper are all reproductions of my original
photographs and coloured drawings.

Condition of Natives.

I estimate the population of the island to be about 500. Their isolation and [161]
no doubt in a measure also, their reputation as being cannibalistic and treacherous [177]
in their habits, have guarded their primitive condition to the present day. Before 648

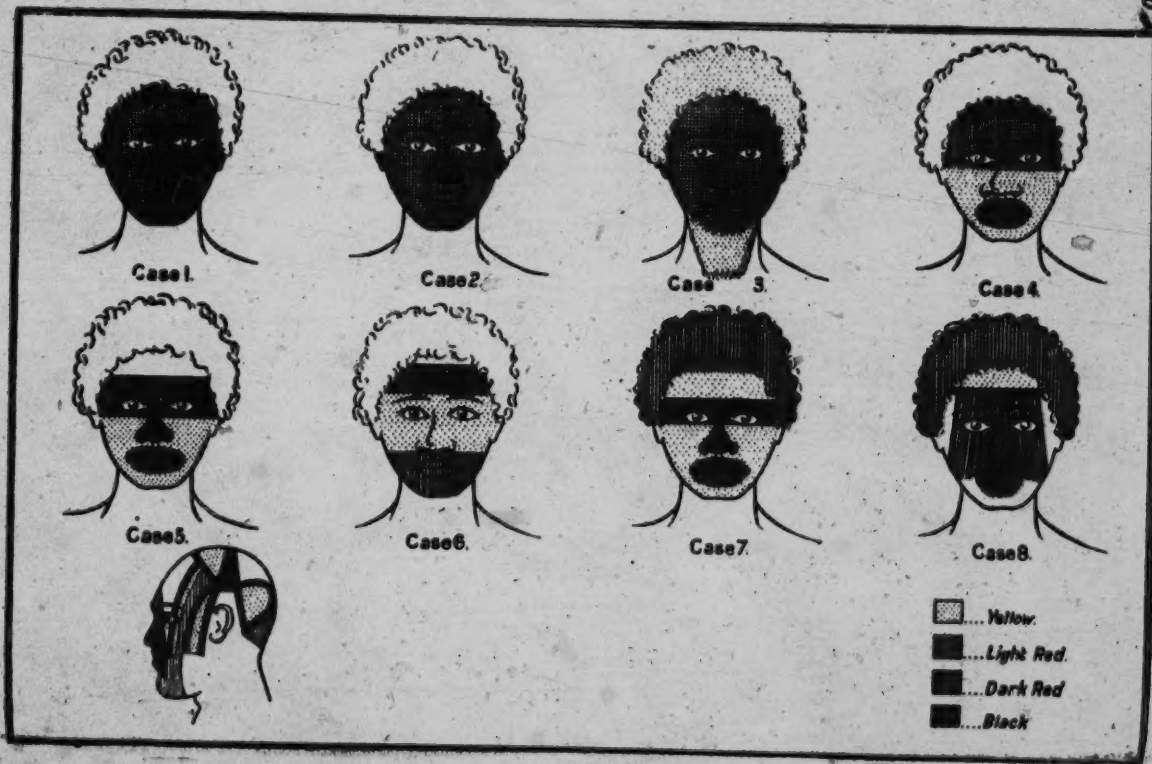
¹ *Vide Trans. Roy. Soc. of S. Australia*, vol. xxi, 1907, p. 1.

² Compare the statement:—

"Melville Island, about 30 miles north of Port Darwin, is inhabited by a tribe of which 304
very little is known. They do not circumcise and speak a different language from those on the 197
mainland. They are represented as a very strong and powerful race.

"Before the arrival of the Hon. B. T. Rhodes at Escape Cliffs in 1864, the Melville Island 648
natives occasionally visited the mainland for the purpose of stealing lubras, in which they
invariably succeeded; but they have not done so since. This tribe is of a very hostile nature,
and on several occasions have attacked Europeans visiting the island. Their canoes and
weapons are similar to those on the mainland." P. Forbush: "Notes on the Aborigines of [171]
North Australia," *Trans. Roy. Soc. S. Australia*, vol. v, 1882, p. 17.

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[Para 2]

BEFORE

the advent of the buffalo-hunters, few white men had visited the islands since the early days of the naval settlement at Fort Dundas, established by Sir Gordon Bremer in 1824, but abandoned four years later. Malays and Japanese pearl-ers have been in the habit of taking in water from either of the islands and have frequently come into disastrous conflict with the natives. It is perhaps also on account of their isolation from civilization that I found the blacks comparatively free from any serious disease. Apart from the various minor ailments such as traumatic lesions and their after-effects, cataracts and keratitis, a few congenital deformities and such like, only a few cases of tertiary syphilis came under my notice.

A young gin was suffering from a disease of the hip, apparently chronic, but she was too timid to permit me to make an examination. They are on the whole a healthy, sturdy people of moderate stature, with a good muscular development and a square, big thorax. The characteristics are Australoid and yet they present certain insular peculiarities.

The Head.

The forehead is low, with a marked supraorbital development; the face somewhat depressed and the lower jaw strong. The eyes are sunken and the nose is small. The wavy black hair of some of the males was worked up into numerous small, cylindrical, pendant masses with clay and ochre.¹ This, so far as I could ascertain, designated mourning. Others had besmeared their hair with ochre. The hairs on the upper lip are pulled out. The growth of the beard of the men varies, but is, on an average, good.

The natives of either island do not practise the knocking out of one or two incisors as they do on the mainland. Major Campbell,² however, reports having observed the custom on Melville Island.

The face is painted symmetrically with differently coloured ochres, charcoal, and pipeclay, in various degrees of complexity (Fig. 1). A few of the simpler designs might be described briefly:—*Case (1)*: The whole surface of the face blackened with charcoal. *Case (2)*: The nose red and the rest of the face charcoal-black. *Case (3)*: Face (including the shaven upper lip and upper part of chin) charcoal-

¹ Cf. J. MacGillivray, *Narrative Voyage H.M.S. "Rattlesnake,"* London, 1852, vol. II, p. 13: "The characteristic mode of dressing the hair among the Torres Strait Islanders is to have it twisted up into long pipe-like ringlets, and wigs in imitation of this are also worn"; and again, "at Cape York I have at times for a week together seen all the men and lads with the hair twisted into little strands well daubed over with red ochre and turtle fat."

Also P. P. King, *Survey of the Intertropical Coasts of Australia*, 1837, vol. I, p. 114: "The men were more muscular and better formed than any we have before seen, they were daubed over with a yellow pigment which was the colour of the neighbouring cliff (Luxmore Head on Melville Island); their hair was long and curly and appeared to be clotted with a whitish paint."

² *Journ. Geogr. Society*, London, 1834, vol. IV, p. 153. Cf. also H. Klantsch: *Rep. Austr. Assoc. Adv. Science*, 1897, vol. XI, p. 601.

- 302 black; ears, red; hair and beard on lower part of chin, yellow. Case (4): Lower half of face from below the eyes to the chin, yellow, excepting the lips and the immediate surrounding, which are red; the upper half of face divided vertically in a median line, the left segment being black and the right red. Case (5): A broad, horizontal band of black extends across the forehead and the eyes; beneath this, the whole face is yellow, excepting (as in the previous case) the nose and lips, which are red. Case (6): A broad horizontal band of black across the forehead; beneath this, the whole surface from the eyes to the level of the nostrils, yellow; the remaining portion including the lips and chin, red. Case (7): The crown of the head and hair, red, the forehead yellow; a black horizontal band across the eyes, below which the whole surface is yellow, excepting the nose and lips (as in previous cases), which are red. More complicated patterns are better understood by referring to the sketches.

Body Scars.

- 304 A type of cosmetic body-scars is prevalent on the island, which is unique and
[01] different from the system found on the mainland. The production of this permanent ornamentation is, as elsewhere, dependent on the formation of an elevated cicatrix. This is done by cutting the skin and artificially inducing a prolific granulation by

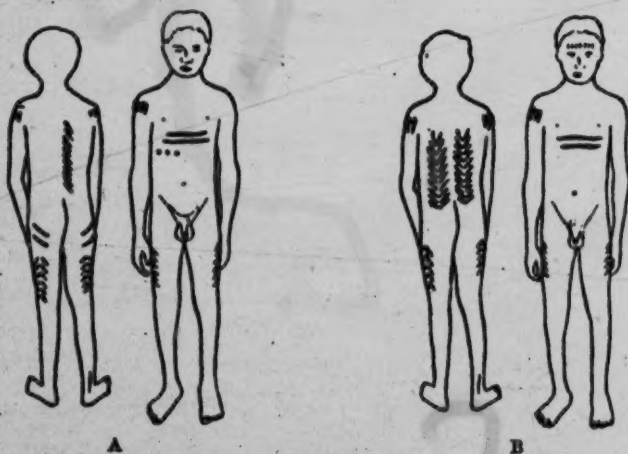


FIG. 2.

- keeping the edges of the wound apart with foreign matter, such as ochre and ashes.
[17] On the mainland we find such cicatrices in the form of horizontally or vertically disposed parallel ridges on various parts of the body. Although to a small extent such are also found on Bathurst Island, the characteristic pattern there is one made in direct imitation of an object of nature, namely, the frond of the zamia palm (*Cycas media*). The former simple type of cicatrices, consisting of two to five,

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or more, parallel ridges, is found first, as vertically disposed ridges, about 10 304 centimetres in length, on the outer surface of the upper arm, in the region of the deltoid muscle (vide Fig. 2, A and B); secondly, as two or three horizontal ridges, about 20 centimetres long, upon the chest and abdomen, either in the epigastrium or immediately below the nipples, or in the umbilical region; thirdly, as two or three ridges, horizontally disposed or slightly inclined from back to front, on the buttocks and outer surface of the thighs (vide Fig. 2, A).

Occasionally a horizontal row of short vertical scars is cut upon the forehead immediately above the eyes (vide Fig. 2, B); and also an asymmetrical vertical group on the chest or back consisting of a number of parallel scars which slant outwards and downwards from the sternum or spine, respectively (vide Fig. 2, A).

The palm-leaf pattern is composed of a series of V-shaped figures, whose angles rest one within the other and point downwards (or upwards as the case may be) and are so disposed as to lie one immediately above or below the other in a vertical line; the enclosing sides standing out as parallel and inclined ridges. The constituent V's are often slightly larger in the centre of the group than at either

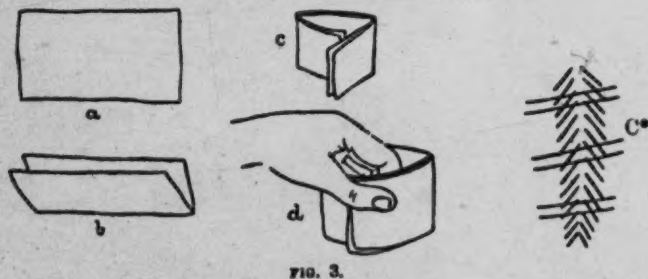


FIG. 3.

end. There is little doubt that the incentive to this design was given by the leaf of the "*Zamia*" (*Cycas media*). The designs, being of different dimensions and of different lengths according to their situation, were observed on the back (on both or either side of the spine) and on the upper and outer surfaces of the arm and thigh (vide Plate XVI). The number of the completed palm leaves, in any one particular part of the body, varies. The usual number is from one to three on the arms and thighs, and from two to five, or more, on the back. The design was not noticed on the chest or abdomen. Occasionally a design on the thigh might be seen modified by additional pairs of horizontal scars¹ (vide Fig. 3, C*).

¹ I also observed the same "palm-leaf" scars on the chest, back, and arms of Melville Island natives. These natives also paint their faces with ochre; one conspicuous method in use is to paint the hair yellow, the nose red, and to daub the chest yellow over the region of the sternum. [302]

Professor H. Klantach also noticed some of the scars on the Melville Island natives and stated that "they are totally different from the ornamentations on the mainland. They seem to imitate leaves arranged on a branch; but I make the suggestion that they are connected with the arrangements of the barbs on spears." *Rep. Austr. Assoc. Adv. Science*, 1907, vol. xi, p. 506. [101] [184]

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- 304 In a few instances, a horizontal row of small circular scars was noticed beneath the cicatrices of the chest, extending from the axillar to the sternal-line, on one half of the body only. They appeared to have been burned into the skin by the heated end of a fire-stick¹ (vide Fig. 2, A).

Circumcision not practised.

- 304 Circumcision is not, as elsewhere in Australia, one of the attendant mutilations
101 during the ceremonies of initiation, at the age of puberty. No cases were noted
171 either on Bathurst or Melville Island. In this respect the Islanders resemble the
681 fast disappearing Larrekiyas of the Port Darwin district and certain other tribes of Cape York and the adjoining islands.²

- 302 The pubic hairs are removed by "pulling them out" with the hand in the same way as the upper lip is cleared of its growth. While standing in conversation, the natives have acquired a peculiar habit of pushing the penis back between the thighs and keeping it from view by crossing one leg over the other.

Habitations.

- 342 The islanders build no permanent huts or structures to live under. Apart from the shelters afforded by local or natural conditions, such as overhanging trees, the only form of artificial shelter noticed was prepared from the bark of a tree. A long sheet is cut from the trunk and doubled crosswise at its centre. The two ends are then stuck into the ground at an angle of say forty-five degrees. Similar shelters are found on the north coast and elsewhere on the mainland. In the absence of any more permanent structures, the islanders are, in this respect, not so far advanced as the continental Australian aboriginal. Camp fires are, as usual, much in evidence and kept alight during the whole of the night. Fire-sticks are carried during the day time. Sticks and dry timber, collected to feed the fires, are broken to the required length, not across the knee but over the crown of the head.
- [101] 372 Small sheets of paper bark (*McLaleuca* sp.) are used as mats to lie on when sleeping or camping.

Personal Wear.

- 291 Both male and female walk about in the nude state. The body is anointed
302 with grease and besmeared, in one or more shades of colour, with ochre. The females carry folded sheets of paper bark or large food-carriers about with them, which, upon the approach of strangers, they hold in front of their person.
- [571] It is of interest here to note that Captain Matthew Flinders,³ as far back as 1803, made a similar observation on the mainland opposite. He saw a girl at Caledon Bay who "wore a small piece of bark, in guise of a fig leaf, which was the sole approximation to clothing seen."

¹ Vide also *Trans. Roy. Soc. S. Australia*, vol. xxxi, 1907, p. 10.² Cf. J. MacGillivray, *Narrative Voyage H.M.S. "Rattlesnake"*, p. 14.³ *A Voyage to Terra Australia*, London, 1814, vol. ii, p. 312.

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Personal Decoration.

Plaited armlets of vegetable fibre are worn on both arms, by both sexes, young 301 and old. They are made of a number of central spiral turns of fibre, around which a single outer layer of flexible vegetable ribbon is plaited from either side and through the centre. The armlet is usually painted over with yellow ochre and is worn above the elbow. [531]

Corroboree-armlets are constructed in the shape of a flat ring of plaited vegetable fibre, from 10 to 20 centimetres in outside diameter (*vide* Plate XV, Figs. 4 and 6). The ring, which is from 2 to 3 centimetres wide and from a $\frac{1}{2}$ to $\frac{3}{4}$ centimetre thick, is neatly coloured on the outside with ochre in a regular fashion. From a point on the circumference depends a bundle of from seven to fifteen twisted strings of animal or human hair, 30 centimetres long, which ends in a flat oval mass of beeswax, studded on the outside with red seeds of the "gequirity" or so-called "Northern Territory bean" (*Abrus praeatorius*). A similar mass of beeswax and beans surrounds the point of attachment of this tassel.

Special corroboree arm-decorations¹ are constructed on rather more elaborate lines. A piece of bark (*Eucalyptus* sp.), about 66 centimetres long and 10 broad, is bent 301 322 once upon itself into a simple loop and the open end kept together by stitching the edges for a distance of some 12 centimetres down (*vide* Plate VII, Figs. 2 and 4): The united end is fenestrated; one oblong space (measuring 6 by 2 centimetres) is cut out some 3 centimetres from the top, and beneath this, at a similar distance from its lower edge, two squares, whose sides are equivalent in length to the smaller side of the oblong. The top end of the united portion, and the top and bottom edges of the oblong and squares, are hemmed with an overlapping crossstitch. One side edge only of the loop is hemmed with a simple backward and forward "run-on" stitch. The lateral edges of the windows and the septum between the lower squares are fixed by transverse winding. The material used for hemming and winding is a light cane obtained from a creeping plant. It is evident that the different methods of stitching have to do with the fibrous structure of the bark; the cross-thread would tend to keep the stitches from pulling out along the fibres, as would be the case in straight up-and-down stitching. Additional complexity is given the ornament by eight thin sticks (about 15 centimetres long) which are pointed at both ends. One of these is stuck vertically into the bark at either end of the top edge. Two others pierce the bark at right angles, immediately below the lower outer corner of each square window; one of them being just below that corner of each of the squares, respectively. At either end of these transverse pieces, another stick is fixed vertically by binding with vegetable string, at about 3 centimetres from the ends. The ornament is coloured on the outside with red and white earth-paints. The 301 531 ground colour of the upper half is red; the hem stitches and the affixed sticks are white. The lower half, or looped portion, bears four white transverse bands

¹ Apparently also used during mourning ceremonies.

301 bordered with red. Each of the intervening spaces is again sub-divided into two
531 squares at the centre (and a "half-square" at the sides) by three vertical, white lines
bordered with red. The squares and "half-squares" are shaded diagonally with
from four to six lines passing downwards and away from the central line in the
topmost group, and upwards and away from the centre in the two lower groups of
[171] squares. The combined effect resembles the windmill or "wanningi" pattern
common throughout Australia. The shading is all in white on one side, but red
and white in alternate squares on the opposite side.

301 In another type of this arm decoration, which is also made of bark, the upper
322 united portion is shorter than in the previous case (*vide* Plate VII, Figs. 1 and 3).
The top edge is concave and only one oblong window is cut beneath it. The sides
have been united by hem-stitching and by the insertion of a few woollen
pins which answer the same purpose as rivets. The edges are thickly plastered
with beeswax. As in the previous case, the stitches (and the plaster also) are
continued only along one side of the loop. A fairly stout rod of wood projects
vertically from either end of the top concave edge. Shorter rods project laterally
from either top corner of the loop. To the end of each of these rods a plume of
[237] white is attached with beeswax. Cockatoo feathers have been chosen and they are
531 fastened by their distal ends so that the fluffy portions are exposed. A number of
twisted strands of fur and vegetable fibre pass from the extremity of one horizontal
rod diagonally upwards to the base of the vertical rod above, along it to the top,
thence horizontally across to the top of the other vertical rod, whence it is continued
the same way down the other side to the extremity of the opposite horizontal
rod. Beeswax retains these strands in position at the rod-tops, while more strands,
wound horizontally from the base of one vertical rod to the other, and also round
the base of each, make the former strands secure there. The painted design in this
case consists of one large cruciform figure on either side of the looped portion, the
301 arms being modified at the base in a manner suggestive of a snake design. One
531 arm of the cross is white, the other yellow, both being bordered with red. The
intervening spaces are shaded red and yellow, the constituent lines being parallel
and straight up-and-down in the upper segment and crossed in the lower.

532 *Corroboree-mask*.—An interesting object is what I take to be a corroboree-
mask (*vide* Plate XV, Fig. 5). As I did not see it in use and did not receive the
specimen until it was too late to make inquiries, I cannot, with certainty, describe
it as such. The object represents an oval structure, 15 centimetres long and
8 wide, which encloses two connected circular rims resembling a solid pair of
spectacles. The internal framework is made of split cane, bound together with
vegetable strands. The oval portion is covered with human hair string, wound
around it and knotted along the outer edge after the modern "button-hole-stitch"
fashion. The rims are broad and covered with beeswax. A circle of the red beans
of *Abrys praeatorius*, embedded in the wax, surrounds the "eye-holes" on the front
side. At one of the lateral extremities, a band of five human hair strings emerges
from a cylindrical mass of beeswax and is surrounded, at 6 centimetres distance,

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by a similar mass, whence two strings only continue for 40 odd centimetres. The whole length of the band, therefore, amounts to approximately 50 centimetres. Its object is, no doubt, to fasten the mask in position over the face during corroboree ceremonies. 532

Domestic Utensils.

Food carriers.—The most common form of "mika" or carrier for food and other articles is one made of a single piece of bark of the "stringy bark" eucalypt (vide Plate VIII, Figs. 3, 4, 5, and 6). An oblong piece of such bark, say 1 metre long by 40 centimetres broad, is freshly cut and folded transversely at its centre. The edges on either side are pared down, then laid flat, one over the other, and sewn or laced together with plain "run-on" stitches, 2 centimetres apart. A row of slanting and overlapping stitches often skirts the open edge at a short distance down; occasionally, too, part of the edge is cross-hemstitched and plastered with beeswax. The object of this procedure is to prevent the bark from tearing by virtue of its fibrous structure. The open mouth of the carrier is nearly circular or oval; in the latter case the long axis of the oval runs at right angles to the base-edge of the implement. These carriers are of various sizes; the largest that came under observation measured 63 centimetres in height and 43 in width at the base. Ordinarily they are unpainted, but on special occasions elaborate designs, consisting of circles, oblong and other figures, with cross-hatched shading, are drawn on the outer surface in red, yellow, white, and black. The designs are best studied by reference to the reproductions (vide Plate VIII, Figs. 5 and 6). Occasionally tassel-shaped appendages are noticed at one of the convex outer surfaces of the mouth of the carrier. These consist of a flattish, egg-shaped mass of beeswax (studded on the surface with the red beans of *Abrus pruceatorius*), which is suspended by two twisted fur strings (vide Plate VIII, Fig. 6). 322 415 531

Water carriers.—Water is taken to camp from a soakage or spring in simple structures made out of the bark of the paper-bark tree (*McAleneua* sp.). An oblong piece of this bark is bent upon itself longitudinally, both its ends folded several times and kept together by binding with cane or by spiking with short pointed wooden pegs (vide Plate VIII, Figs. 1 and 2). 312 322 415

Drinking vessels.—Several natural objects are used for drinking vessels. Among the most common are the discarded tests of mollusca. The species *Melodidactyla* and *Fusus pricei* were found in use at several native wells (vide Plate XIV, Figs. 1 and 2). 415 [237]

But when no such shells are available a piece of bark is torn or cut from a tree (usually from a *McAleneua*) and folded so as to form a water-tight cup (vide Plate XIV, Figs. 3 and 4). This piece of bark, which measures about 30 centimetres by 20, is folded longitudinally at about its middle (vide Fig. 3, D). Both ends are then bent upon themselves at right angles to this plane and at about one quarter the whole length from either end. The overturned ends and the inner 322 415

322 pieces of the former fold are clasped between the fingers and thus used as a cup
415 the part lying opposite to the fingers being held to the lips.

Honey Eating.

222 In my notes on the north-western tribes of the Northern Territory I have
262 described¹ a honey-collecting implement and there, also, referred to somewhat
264 similar observations made by Dr. Wilson² and Keppel.³

On Bathurst Island I observed still another modification. A young flower-stalk of the fan-palm (*Livistonia humilis*), when about 50 to 70 centimetres long, is cut just above the trunk of the palm and its bottom end chewed until all the fibres are separated and look like the hairs of a brush. The juice, being quite sweet, is swallowed. The brush end is then inserted into the nest of the wild bee (*Trigona* sp.), whereby the honey gathers between the fibres. When saturated with honey, the brush end is passed back to the mouth and again sucked and chewed for a considerable time, after which it is once more returned to the honey for a fresh supply, and this is continued to repletion.

Tree Climbing.

481 Both male and female, young and old, are expert tree-climbers when in
[222] pursuit of game, honey of the wild bee, fruits, and seeds. As none of the trees on the islands grow to an abnormally large size, the butt is usually not too great in circumference to allow of the arms being thrown around it, so that the hands may obtain a firm hold on the side distant from the climber. Having obtained this hold while standing on the ground and facing the tree, the native jumps on to the butt, clutching it with the flat surfaces of his feet in a frog-like fashion. The knees in this position stand well outwards. The body hangs, suspended by the arms above and held against the tree by the legs below. The climber now raises his body; his hands quickly follow by a corresponding distance. Holding on with the latter he draws up his legs in a jumping manner once more to clutch the tree between the soles of his feet. This movement being repeated, he rapidly advances upwards.

Hunting and Fighting.

411 *Throwing-sticks and clubs.*—Several types of throwing-sticks and clubs are in use. They must be referred to under this general or collective heading, since it is hard to discriminate between the two implements and to say definitely where the throwing-stick ends and the club begins. They form an interesting group of Australian implements and weapons that allows of a satisfactory system of

¹ Trans. Roy. Soc. S. Australia, vol. xxi, 1907, p. 26, Fig. 10.

² Narrative Voyage Round the World, 1835, p. 56.

³ A Visit to Indian Archipelago, 1863, vol. 2, p. 168.

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classification on account of the regularity of the various types, not only as regards ⁴¹¹ the actual cutting of the particular form, but also as regards the way in which they are decorated (*vide* Plate IX, Figs. 1, 2, 3, and 4).

Type 1.—The simplest type seen in use is a stick, 46 or 47 centimetres long, usually more or less curved, thin at the hand-end, gradually thickening upwards and swelling to a club-head at the distal end. The surface is longitudinally furrowed, the result of scraping. The stick is painted on special occasions in various colours, as follows: hand-end red or brown (25 cm.), thence successive ⁴¹¹ circular bands of yellow (5 cm.), white (1 cm.), red (25 cm.), black (3 cm.), red ⁵³⁾ (25 cm.), yellow (1 cm.), white (25 cm.), red (4 cm.), yellow (5 cm.); club-head white (*vide* Plate IX, Fig. 1).

Type 2.—The second type to be described is somewhat similar. It measures 60 centimetres in length and is usually straight. Whereas in the previous type the club-head is rounded off at its distal end, it ends with a blunt point in the case now before us. The club-head, too, is larger in proportion. The surface is scraped longitudinally and painted in alternate bands of red and white of different breadth. From the hand-end upwards the coloured bands are as follows: red (19 cm.), white (10 cm.), red (8 cm.), white (23 cm.) (*vide* Plate IX, Fig. 3).

Type 3.—The third type is slender and thickens very gradually from the hand- to the club-end, whence a sharp spine projects for 2 centimetres. It is scraped longitudinally and painted in rather more elaborate fashion than the two foregoing types. The hand-end is red for a distance of about 30 centimetres; thence follow successively bands of yellow (1 cm.), white (6 cm.), red (1 cm.), black (4 cm.), yellow (1 cm.). The club-head is white with two longitudinal yellow bands at opposite extremes of a diameter, dividing it into two halves vertically. Within each of the white fields thus produced are two intersecting, undulating lines, one of red and one of yellow, running longitudinally and terminating in the spine at the top, which is red (*vide* Plate IX, Fig. 2).

Type 4.—This type consists of a stick, circular in section, which increases slightly in diameter from the hand-end upwards, for a distance of 55 centimetres. The diameter at that distance is $3\frac{1}{2}$ centimetres, but immediately beyond, the stick slopes abruptly to a thickness of only $1\frac{1}{2}$ centimetres, whence it tapers to a long pointed end, about 20 centimetres long. The stick is painted in red, yellow, and white, as follows: the hand-end is red for 23 centimetres, thence follow bands of white (1 cm.), yellow (8 cm.), red (1 cm.), white (12 cm.), red (1 cm.), yellow (8 cm.), red (1 cm.). The extreme end of the stick and the long spine are white (*vide* Plate IX, Fig. 4).

The two last-described types have, to my knowledge, not been observed in Australia before.

Spears.

In dealing with the spears used on Bathurst Island (and the same holds good ⁴¹¹ for Melville Island), we are brought into contact with types that are unknown on

411 the mainland. In the first place no spears are manufactured for projecting by
 [101] other method than simply by hand. No spear-throwers, so much in evidence
 among all true Australian tribes, are in use on these islands. Yet light spears
 411 were observed which really marked the beginning of the development of the arrow.
 524 These were seen to be used by youths at play and during their sham fights. Light
 green sticks, a little over a metre in length and slightly more than a lead pencil's
 thickness, are cut and scraped to a simple point at one end. The opposite end,
 that is, the back- or hand-end, is next put to the mouth and split with the teeth
 along its fibres into several strips some 10 centimetres long. The split pieces are
 then bent outwards like the feathers of an arrow and the toy weapon is ready for
 use. It can be hurled by hand with astounding precision. The opponents evade
 the missiles by dodging and crouching and contorting their bodies in much the
 same clever manner as I have described¹ of the Larrekiya and Wogait tribes.

411 Strictly speaking, one type of spear prevails. It is made of a single piece of
 solid wood, straightened to a greater or less degree over a fire. It is barbed at the
 front end and tapers to a simple point behind. The extreme variations in length
 and, consequently, in weight also, of this spear attract the attention at first sight.
 It is nothing unusual to find spears measuring 450 centimetres in length and
 weighing 2,700 grammes, but at the same time the smaller specimens measure
 only 250 centimetres in length and weigh 370 grammes. When we consider that
 a fair average length of the Northern Territory spear is 300 centimetres and a good
 average weight 260 grammes, the maxima of the islanders' spears quoted seem
 [136] very remarkable indeed. The more do these appeal to us since the largest species
 of the indigenous fauna is but a fair-sized wallaby. Crocodiles are comparatively
 scarce, and the buffalo, introduced from Timor by Captain Barlow, first com-
 mandant of Fort Dundas, in 1826, is practically unknown on Bathurst Island. On
 Melville Island, where similar spears are in use, the buffalo is very plentiful, but it
 is a singular fact that the natives do not hunt this beast to any considerable
 extent.

The head of the spear has many barbs carved on one side and, occasionally, on
 two diametrically opposite sides. There are usually from ten to thirty barbs, which
 are directed backwards (*vide* Plate IX, Fig. 5 (Series)). Behind these there may
 or may not be from four to eight small serrations that stand out at right angles to
 the length of the shaft. In other cases, too, some six or more barbs are cut at the
 back part of the spear-head pointing the opposite way, that is, in the direction the
 spear is thrown. The spear heads have a long point resembling a cutting-blade or
 spike. The barbs are symmetrically carved with sharp edges and point. They are
 flattish lancet-shaped, with a central ridge on the outside, and project from the head
 to various degrees of prominence in different specimens. Many of the spears are
 longitudinally grooved with an adze, either for the whole of their length or along
 the head-end only. They are occasionally coloured and decorated with ochre, some

¹ *Trans. Roy. Soc. S. Australia*, vol. xxi, 1907, p. 23.

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THEY ARE OCCASIONALLY COLOURED AND DECORATED WITH OCHRE, SOME
 of the designs being very pleasing to the eye. Some spears, moreover, have human
 hair strings wound round the shaft, immediately below the head, for a distance of
 10 centimetres or more, and this is kept in place with beeswax. [531]

Canoes.

Elsewhere I have referred to the marked absence among the northern
 Australian tribes of anything but the most primitive crafts and such
 innovated forms as have resulted from the contact with the white and
 yellow races. They are, therefore, not to be considered as truly indigenous
 canoes. On Bathurst Island, however, conditions are different; due, perhaps, in the
 first place, to its insularity (as well as the numerous estuaries and rivers that cross
 the land), and, secondly, to the proximity of Melville Island, which is separated
 from it by only a narrow stretch of calm water known as Apsley Strait. The
 latter is barely a mile in width at its narrowest points. Numerous canoes are in
 use within this Strait, and occasionally, when wind and water are favourable, they
 venture a short distance out to sea. One type is principally in use, namely, a large
 bark-canoë measuring about 560 centimetres in length (*vide* Plate X, Figs. 1
 and 2). It is made of a single sheet of bark, usually from suitable, straight, clear
 trunks of the woollybutt (*Eucalyptus miniata*) or the stringy-bark (*E. tetradonta*)
 (*vide* Plate XII, Fig. 1). It is cut from the tree by chopping transversely at the
 respective distances from the ground, then slitting it once vertically for the whole
 length and removing it by forcing the edge of the instrument under the bark and
 finally levering it off with pointed saplings. The outer side of this oblong piece of
 bark, which is rough, will become the inside surface of the canoe. At a distance of
 from 65 to 70 centimetres from either end, transverse cuts are made on
 the inside to a depth of half the thickness of the bark, and such thickness is
 removed from the whole of the surface lying away from the centre at either
 incision. Each end is thus reduced by half its original strength and material
 thereby becoming more pliable. The cutting is done with the sharp edge of a
 bivalve shell, usually a *Cyrena*. The subtilized ends of the sheet may, or may
 not, be held over a glowing fire to render them more pliant still. The sheet is
 folded lengthwise along its middle, and one or both ends kept together by vertical
 stakes, stuck in the ground and tied together at the top. The bottom corner of the
 fold is cut away in a very gentle upward slope. The two pieces of the fold are
 next held firmly together and cut in a more decisive upward direction from a point
 some 30 to 50 centimetres from the bottom edge end. The two freshly cut edges
 are neatly sewn with close, overcast stitches, and the same is done along the top
 horizontal edge for a distance of some 15 or 20 centimetres from the end. From the
 intervening space between the sewn parts at the top and bottom, an angular
 or curved segment is cut out in imitation of a fish-tail and its edges laced
 together in a like manner (*vide* Plate XI, Figs. 1 and 2). The thread used for
 these "run-on" stitches is in the form of strips from the split sheets of the

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501 climbing palm (*Calamus Australis*).¹ Holes are previously pierced through the bark with an awl, made out of the leg-bone of a wallaby.

[237]
[412] The stitches are made more secure and watertight by plastering them with wax from the comb of the wild bee (*Trigona* sp.) or with one of the several resins so extensively used by all natives. The inside corners are caulked with plastic clay and fibre, or resin. Two stays or struts of fairly stout timber, cut to the required length and inserted at the points where the bark was reduced to half its thickness, keep the sides of the canoe apart. From these points, therefore, the sides of the canoe converge to the bow at one end and to the stern at the other; while in between they are more or less parallel. The canoe, if there be any difference at all, is wider aft (74 cm.) than it is nearer the bow (55 cm.); the "fish-tail" incision, too, is acute and deep at the bow and more rounded and shallow at the stern (*vide* Plate XI, Figs. 1 and 2). Along the top, inner, edge of either side of the canoe, a straight strengthening pole is lashed with distant, unequally-spaced and grouped "run on" stitches of cane-strips. These structures lend considerable rigidity to the gunwale of the canoe; they do not extend throughout the whole length, but, being straight, are more or less parallel one to another, and do not enclose the stern or bow. Major Campbell,² in referring to the bark canoes seen by him while at Fort Dundas, states that "the gunwales are strengthened by two small saplings (such as grow in marshy places) fastened together at each end of the canoe." This method is more like that in use on the coast of the Gulf of Carpentaria to-day and was not observed on the islands by me. Long shoots of vines and strips of cane are wound crosswise from side to side of the canoe, and at the same time take in the strengthening-poles along the gunwale. Additional circumferential winding binds the separate cords into one thick rope. Four of such ties are spanned at equal distances, from one side to the other, along the straight edges of the canoe. They not only preserve its shape, but afford a ready means by which the craft may be carried.

501
[531] The canoe is not decorated in any way, but smears of various colours are noticed both at the bow and the stern, resulting from the handling by fingers previously occupied in decorative work with ochre. When not in use the canoes are "housed" on a level piece of ground, under the overhanging branches of a shady banyan or guttapercha tree. They are laid in normal upright position (not inverted), and are kept so by short supports of timber stemmed against the sides. The bark thus dries in the required shape and does not become lop-sided.

[467] Each canoe has its recognized place. Where a dense growth of mangroves skirts the foreshore, a regular approach to the water is kept clear by cutting away the trees. The paddles are laid within the canoes.

Quite a large number of natives may be carried in a canoe, if the occasion

¹ Compare narrative of Mr. Carron in MacGillivray's *Narrative Voyage H.M.S. "Rattlesnake,"* 1852, vol. II, pp. 135 and 136; also P. P. King: *Narrative Survey Intertropical Western Coasts of Australia*, London, 1827, vol. I, p. 90.

² *Proc. Roy. Geog. Soc.,* London, vol. IV, 1834, p. 158.

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demands it; but usually, when on a simple turtle or dugong hunting expedition, 501
two persons only occupy places in the craft, one near the bow and another near
the stern (*vide* Plate X, Figs. 1 and 2). The boatmen, while propelling the 516
craft, squat with their buttocks resting upon the heels and with their knees pressed
against the sides. The weight of their body being thus well within the boat, its
stability is thereby considerably increased.

Paddles.—The propulsion is effected by means of paddles which are made of hard 501
wood. They have a single well-shaped blade and a rounded handle (*vide* Plate
XII, Fig. 2). The edges of the blade are parallel or taper slightly towards the end,
which is square or rounded. Apart from the marks left by the tomahawk used in
its making, the implement is without ornamentation. In one case only, a circular 531
collar was carved around the handle, immediately above the sloping shoulder of the
blade. The longest paddle noted measured 167 centimetres in length, its blade
80; the shortest was 115 centimetres in length and its blade 45. The width
of the blades ranges from 7 to 9 centimetres. Both hands clasp the paddle,
which is dipped alternately on one side or the other as the occasion and the steering
require it.

Balers.—Water that accumulates in the canoe, either by leakage or overwash 415
in a rough sea, is removed by means of a baler which is made out of the melon 824
shell' (*Melo diadema*). The columella of the shell is carefully cut away, leaving
only the large body-whorl, which is used as a scoop (*vide* Plate XI, Figs. 3 and 4).
The outer surface of the shell is painted with red and yellow ochre in large cross 531
pattern, with a fine cross shading.

Dug-outs.—The dug-out canoes to which I have elsewhere referred have, in 175
all probability, been introduced by Malays from whom the natives obtain them by
barter. Dr. Walter Roth has also proved that the dug-outs met with along the coast of
Queensland are of Papuan origin. The form observed in Apsley Strait is without
outrigger and hollowed out of a single tree trunk. The bow and stern are raised
(*vide* Plate X, Fig. 2).

Corroborees.

As with all primitive folk, song and dance constitute the ultimate stage of 535
any social intercourse or festivity. The islanders are even more ready than the 527
brothers on the mainland to resort to this means of entertainment. It thus
happened that, wherever we came into contact with the blacks and presented them
with divers small articles, a corroboree was immediately inaugurated; even though
the encounter happened to occur in the middle of the day. Corroborees on the

* *Cf. Narrative Voyage H.M.S. "Rattlesnake,"* vol. ii, p. 17: "the baler (a melon shell) is
in constant requisition."

* *Trans. Roy. Soc. S. Australia*, vol. xxi, 1907, p. 53. Among others, note that Major
Campbell says of the Port Essington natives that "such of the canoes as I saw were hollowed
from the trunks of trees, like those of the Malays and were probably either left by these
people or stolen from them." *Proc. Roy. Geog. Soc.*, London, vol. iv, 1834, p. 170.

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527 mainland, it will be remembered, are with preference postponed until after night-
535 fall. The women were not permitted to take part in the proceedings, but were,
522 indeed, kept at some considerable distance off. Youths and male children were
allowed to join in the ceremonies without apparent restriction. When we met with
men, hunting in the bush, and they had been convinced of our *bona fide* intentions,
they would approach us in groups of from two to four, and deliver up their long
[300] spears to us. Several of the young men would, in the meantime, run into the
woods as messengers to summon others who were as yet unaware of the presence of
the strangers in their haunts.

203 A corroboree¹ having been decided upon, the signal or invitation to take part
527 in the event is sounded by two or three of the older men, who have previously
arranged it among themselves. This initial note is a long-drawn, continuous yell
resembling the German diphthong *ö*! Other members immediately fall in with the
same note and are joined, at intervals, by others excitedly rushing up to take their
stand alongside of those who started the call. The monosyllabic "*ö*" is kept
continuous by the combined efforts of many voices, each of which individually
expires for a moment, after the lungs' capacity for air has been completely exhausted.
The note is, however, taken up again immediately after a fresh supply of air has
been inhaled. The weirdness of the monotone is suddenly broken by the powerful
voice of the "master" of the ceremonies, who brings forth a penetrating, but
abrupt, order resembling "*wahoi*." This is instantly and collectively repeated by
all others present. A momentary silence follows and allows the sombre trunks of
the surrounding forest to reiterate the final word in ringing echoes.

The leader once more gives the note; this time in a slightly modified form
resembling a long-continued "*ye*," that merges imperceptibly into a "*yi*." A
sudden shrill "*wahoi-hoi*" brings that note also to a stop. A deadly silence
prevails.

527 The primary appellation now being over, the performers congregate themselves
into a compact group. In the meanwhile much excited vociferation ensues from
every mouth, young as well as old. At this stage their eyes make a survey of any
528 neighbouring encampment and if, by chance, a likely performer is noticed who has
not heeded the appeal and is shirking his duty by non-attendance, he is furiously
implored, at times abusively, to join the assemblage of performers. The leader
now emerges from the group at a walking pace and is followed, in single file, by
all participants, each in his turn falling into regular order as though his place had
previously been allotted to him. The course taken by the leader is a winding one;
walking, at first, some distance away from the point of starting but returning
527 eventually thereto. The musical accompaniment is started afresh, and though not
533 exactly melodious to the European ear, it is certainly a remarkably clever and
original production on the part of the aboriginal. The nearest way we might describe
it in words is that it is in the form of a trill, produced by a rapidly repeated

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"i, i, i, ..." changing, it may be, occasionally to a "hi, hi, hi, ..." "That one all-a-same bird," remarked one of my Larrekiya boys, who stood near to me, quite overcome with excitement; and, indeed, I did now recognize the similarity to the trill of the great stone-plover or "curlew" (*Oedinenus* sp.). The leader having in the interim returned to the starting point and thus completed that part of the performance in which we might be prone to find an analogy with the polonaise of a modern ball, suddenly "doubles" or breaks to a running pace and all the others follow his example. He selects a wide spiral course, gradually nearing the centre and concentrating the body of men to a mass of humanity which to the observer seems to be moving in confusion and disorder. The pace quickens. The men stamp the ground with their feet, at the same time throwing up their arms and keeping them erect from the shoulder. An explosive shriek from the leader is echoed by the voices of all the others. The stamping of feet ceases and the arms of the performers drop to their sides. The leader now steps out to a position in front of his group of men, who, all of them, have turned to face the same way, viz., towards him. Looking to one side and lifting his arm in that direction, the leader emits a high-pitched shriek, which, as his arm is swept downwards on that side, is followed by a combined roaring "hoi" of all the others. This item is repeated several times over; alternately on one side and the other, in succession. This concludes another part of the corroboree.

All performers now form themselves into a semi-circular group. The excitement is intense; forcible argument and debating ensue, accompanied by jocular shouting and laughing, which are repeatedly stimulated by gleeful interjections of "irr," an exclamation common to all Australian tribes.¹

Having come to some different arrangement among themselves, a "tempo" is set by all members clapping either one or both of their hands upon the sides of their thighs, or their buttocks, producing dull and drum-like sounds by the impact. The latter are in marked unison and rhythmical. A performer now jumps from the semicircle of the time-beaters and runs round in a circle, facing its centre, and all the while stamping his feet. The interest and excitement increase among the audience, who further subside with the accompaniment with a note, that is produced by a spluttering movement of the lips and sounds like "brr, brr, brr." As the stamping of the performer is accelerated, the clapping quickens with it. All at once he throws up his head and shouts "poop." This solicits an immediate response of "iah" from all others present.

Stationing himself in the centre, he next cuts some wonderfully clever and athletic antics. At the start he stamps the ground vigorously with both feet in alternation; the crowd keeping excellent time with their accompaniment of clapping hands upon their buttocks. As his pace increases, the beats of the hands become sharper and both hands are used (usually when striking the buttocks more posteriorly). While he stamps his feet, the performer, at the same time, vibrates

¹ Vide footnotes, H. Basedow, *Trans. Roy. Soc. S. Australia*, vol. xxi, 1907, p. 33.

527 his legs in a remarkable manner; a hyperflexibility in the knee produces,
535 alternately, a temporary valgus- and varus-deformation of the limbs. The arms are thrown straight-outwardly from the shoulders; the hands being dorsally flexed at the wrist. He throws his head from one side to another and occasionally backwards. At times he jumps wildly from one place to another, emitting, with each bound, a loud coarse cry of "poop," which, as before, is followed by a shrill "iah" from all others present. This item being repeated almost to exhaustion, the performer rushes back into the midst of the group while appreciative shrieks of laughter and applause conclude that part.

When the beating of time starts afresh, other performers may repeat the same act and try to excel the performance of their predecessor.

Other items follow, which are imitative in character. A few may be described. It will be understood that the beating of time continues throughout, as do, also, the frequent interjections of "poop" and "iah."

The kangaroo ceremony.—A kangaroo ceremony is started by one or two men jumping into the ring with their legs slightly bent at the knee. Their arms are held forward, bent vertically and at right angles at the elbow, with their hands prone and partly closed. The whole posture is to resemble that of the hopping marsupial of Australia. In jumping round the space, the actor turns his head from side to side, face downwards, as though in search of food. When such is supposed to have been found, his hands may assist to support his body and the hopping ceases. His legs are then bent strongly in the knees, so that his body sinks and the buttocks come to rest immediately above the heels, or, indeed, he may squat entirely upon the ground. Both hands being now placed on the ground between the open thighs, they are held together in the form of a scoop and made to take up a quantity of sand between them. Gently rubbing the hands backwards and forwards they are slowly passed to the level of the mouth and then above it, retaining a horizontal position all the time. This process is repeated several times. Then, at the moment that the sand is dropped to earth, the men rise to their feet with a bound and start running round the ring with the stamping of feet described above and a peculiar hissing noise from their lips. The act is interrupted at frequent intervals by a cry of "poop," which is echoed by the resounding voices of "iah." The hopping recommences. The men occasionally stop and scratch one of their legs with one hand, held in imitation of a claw. Then, while that hand is being held erect, and in a bent position, the opposite hand scratches that limb also. Either arm is now brought into contact with the mouth and licked in precisely the same way as the animals themselves do. The pace of the timekeepers at this stage quickens once more, and the performers furiously scratch all accessible parts of their body with increased zeal. An unexpected cry of "poop," followed by a hearty "iah," terminates this part amid loud shrieks and applause.

It is not long, however, before the two performers again leap into the ring, each armed with a light reed, resembling a spear, in his hand. The above ceremony is partly recapitulated, being, however, slightly modified in that one man, at intervals,

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takes the part of a hunter endeavouring to drive his spear into the enraged kangaroo on the opposite side of the ring. 527
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Corroborees of the ship of war.—The next item in the ceremony appeals to us Europeans in a twofold sense. Firstly, the mimicry on the part of the aboriginal in an introduced scene is excellent: its effect being still more enhanced in that his artistic genius has expanded the original impressions by adequate interludes of his own invention and taste. Secondly, the observer's sentiment and appreciation are kindled afresh when he sees this savage folk, who are oft not credited with the possession of anything but vice and immorality, present to a subsequent and younger generation, scenes in living picture, which happened long ago in the days of the naval settlement of Fort Dundas. To us the records are available in the libraries throughout the world; to the aboriginal the events can only be handed down by tradition and such ceremonies as that which is now to be described. [173
182]

The chorus or semicircular group of men have again started their rhythmical accompaniment by clapping upon the lateral aspect of their thighs with the arched palm of one hand. A performer rushes into the centre of the half-ring and, after going through a few preliminaries, stands with one of his legs placed a short distance in front of the other and slightly flexed at the knee. Throwing his head back and looking upwards, he starts a vigorous hauling action by alternately throwing one arm out in the direction he is looking, closing the fist and making an imaginary pull right down to his loins, while at the same time the opposite arm is thrown out and returned in a similar way. Accurate time is kept by the time-beaters. This act is in imitation of the hauling-in of a sail on a European man-of-war, such as the natives saw at Fort Dundas nearly a century ago. The performer now turns and runs to the opposite corner of the half-ring; the onlookers marking the time by clapping to it in a quickened beat produced with both hands upon their buttocks. The same act is repeated there several times. Next, the same hauling motion is continued, but reversed from below towards the body, in imitation of the hauling-up of an anchor. Several short and harsh interjections suggest the orders of the commanding officers and the whole ceremony, in fact, is reproduced with a suspicion of caricature upon the strictness of naval discipline. During this part of the performance, several cries of "poop" and "ah" are again sounded. The actor now moves about in the semicircle with the familiar stamping of feet and cutting out the most grotesque antics. He first extends his arms straight out on either side, throws his head back and moves his thorax laterally in a pendulous manner from the hips. Then he turns his arms through a right-angle frontwards, so that they project slantingly upwards, whence he again changes them to the former position. Then again he extends his arms downward and bends them so that the elbows project behind and his fists rest against his flanks, from which position they are presently changed to a straight pendulous one. After remaining in that position a short while, he suddenly throws them furiously upwards in front of him; the stamping, which has been

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197 continued all the while, is at this stage strengthened. Any of these acts may be
527 interrupted at any moment by changing to the "hauling of sail or anchor" scene
535 and many interjections of "poop" and "lah" accompany them. The performer
himself now ceases to stamp with his feet, but in place thereof he bends his legs at
the knees and knocks his thighs together while he extends his arms outwards,
either in front or at the side of him.

527 *Corroboree of a fight.*—During several of the corroborees described, a chant
535 was heard which accompanied the acting in addition to the clapping of hands
against the thighs or buttocks. In trying to reproduce the words or syllables of
this chant, the nearest analogy I can find is—

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"Tupera monan la jerra
Tupera monan la jerra,"

and

"Tupatunan tenakomejona."

These chants are muttered uninterruptedly throughout the particular part.
The corroboree of a fight consists in the imitation of a spear duel between two
angry blackfellows. They carry the same kind of reed-spears as was described
under the "kangaroo ceremony." They first place themselves in defiance of one
another at either side of the half-circle and go through all sorts of antics,
brandishing their spears, rolling their eyes, and furiously throwing their bodies
about. Next they start running about the ring and stamp their feet, throwing up
their arms and knocking their thighs together in much the same way as previously
described.

Corroboree of the jungle fowl.—After the usual excessive amount of shouting,
jabbering, and excited shrieks of laughter, an old man runs forward into the ring.
He bends his arms at the elbow and holds them close against the sides of his body,
while the closed fists rest on his chest, an attitude resembling that of a professional
runner. This is to resemble the wings of the bird (*Leipos*). He looks about the
ground from side to side as though in search of something. Presently he imitates
the bird's call with a shrill penetrating voice which sounds like "he-r-r-r-l." The
onlookers' accompaniment consists in producing short spluttering and bubbling
noises with their lips that sound like "brri, brri, brri." The performer often
interrupts the proceedings by shouting "he," to which all others respond with
a loud "yeh." Now he throws up clouds of dust behind him with his feet, in
imitation of the way in which the jungle fowl scratch and throw up the earth into
the enormous mounds that contain their eggs.

To conclude the ceremony, all performers are led off again by the original
leader in Indian file and go through much the same performance as they did in the
initiation of the ceremony; the final shouts and shrieks, after the completion of
the "trot" in spiral line, being particularly loud and enthusiastic.

Captain King¹ was probably the first white man to have witnessed the

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¹ *Survey Intertropical Coasts of Australia*, 1837, vol. 1, p. 114.

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corroboree of the Melville Islanders, but it appears that he regarded the demonstration as hostile. He writes that "the dance consisted chiefly of the performers leaping two or three times successively out of the sea, and then violently moving their legs so as to agitate the water into a foam for some distance around them, all the time shouting loudly and laughing immoderately; then they would run through the water for eight or ten yards and perform again; and this was repeated over and over as long as the dance lasted." (114) 527 535

During none of these ceremonies, or indeed anywhere on the island, did I see anything of totemism in the scientific sense of the word. This fact is in accordance with my observations in Central and North Australia, and my negative evidence is amply borne out by the researches of Dra. W. E. Roth and H. Klaatsch and others. (177) (114)

Pastimes.

The sham-fights of youths with small arrow-shaped spears have already been mentioned. Children were observed upon the beach competing in running and long jump. A favourite amusement of the younger folk on a breezy day is to collect the light globular seed-heads of the "spring rolling grass" (*Spinifex hirsutus*), that grow on every sand-hill near the coast, and take them to the beach and there release them on the hardened sand. Driven along by the wind, these seeds travel over the surface at no mean pace. Allowing them to gain a fair start, the children bolt after them and endeavour to overtake them and pick them up from the ground while dashing past them at full speed in "cow-boy" fashion. 524

Another game is that of hand-ball. The seeds of the zamia (*Cycas media*) take the place of a small ball. Two lads stand facing one another and hit the seed to and fro with the palms of their hands, after the style of a modern game of tennis.

Despite their keenness of sight and quickness of hand, they are, nevertheless, very backward in catching with their hands an object which is thrown at them. (147)

Burial Method.

The aborigines of Bathurst and Melville Islands have a unique and elaborate method of burial; graves have been found on both islands. It appears that the favourite places for burying the dead are there, where a jungle or mangrove-thicket breaks to the ordinary eucalypt-woodland, usually near to the sea-coast or to a native water. 764

Historically we have to note several observations in this connection.

Sir Gordon Bremer¹ mentions having discovered a grave on Bathurst Island in 1824. "The situation was one of such perfect retirement and repose that it

¹ *Imperial Parliamentary Paper*, ordered by the House of Commons to be printed, London, March 27th, 1843; also in *The Genesis of Queensland*, by H. S. Russell, Sydney, 1888, p. 34.

764 displayed considerable feeling in the survivors who placed it there, and the simple order which pervaded the spot would not have disgraced a civilized people. It was an oblong square open at the foot, the remaining end and sides being railed round with trees of 7 feet or 8 feet high, some of which were carved with a stone or shell, and further ornamented by rings of wood, also carved. On the tops of these posts were placed the waddies of the deceased. . . . At the head was placed a piece of a canoe and a spear, and round the grave were several little baskets made of the fan-palm leaf, which, from their small size, we thought had been placed there by the children of the departed. Nothing could exceed the neatness of the whole; the sand and the earth were cleared away from the sides, and not a shrub or weed was suffered to grow within the area."

Major Campbell,¹ who in 1826 relieved Captain Barlow as commandant of Fort Dundas, in his interesting memoir to the Royal Geographical Society also refers to native graves observed by him. He writes: "It appears to be the custom of the natives to bury their dead, their burial places being in retired spots near their most frequented encamping ground. The burial place is circular, probably 10 or 12 feet in diameter; it is surrounded by upright poles, many of which are formed at the top like lances and halberds, 14 or 15 feet high; and between these the spear and waddies (probably of the deceased) are stuck upright in the ground." This description applies equally well to those seen by us, with the exception that the cleared circular space was considerably larger in our case, while the height of the posts, above the ground, was less.

171 In 1847, Beto Jukes,² naturalist to the expedition of H.M.S. "Fly," described
764 and figured a native tomb seen at Port Lihou in Endeavour Strait; "Round a central mound of sand there had been a broad ditch or hollow scooped out and swept quite clean for several yards in width. The mound was of a quadrangular form, 8 feet long, 4 feet wide, and 3 feet high. A stout post stood upright at each corner, and the sides were ornamented by rows of the ribs of the dugong placed regularly along them. . . . On each post was either a large shell or the skull of a dugong, and on the grave were several other dugongs' skulls and shells of the *Nautilus pompilius*. All these, as well as the posts, were aneared with red ochre." Additional interest is attached to the description of Jukes, since he states that "between the two posts, near the sea, a long stick had been inserted, ornamented with feathers and streamers of grass, and fastened to the post by other cross-sticks similarly ornamented." From this wording, and more so from the figure reproduced by him, it would seem that the decoration between the posts was one of those sacred ornaments to which I have elsewhere referred as the *wannings*.³

¹ *Proc. Roy. Geog. Soc.*, London, 1824, vol. iv, p. 108.

² *Narrative of the Surveying Voyage H.M.S. "Fly,"* vol. i, pp. 149 and 150 (1847).

³ *Vide also* George French Angus, *N. Australia*, illustrated, 1847, Plate XXIV; Edgar Partridge, *Album III*, Plate CXIV; Spencer and Gillen: *Native Tribes Cent. Australia*, pp. 220 and 231; W. E. Roth, *Ethnological Studies, Queensland Aborigines*, Fig. 427.

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A record of something of the kind having existed on the mainland is 171
 contained in MacGillivray's narrative (1852). In referring to the burial-ceremonies 765
 of natives of the Cobourg Peninsula, this author¹ states that "when decomposition
 has gone on sufficiently far, the bones are carefully removed, painted red, wrapped
 up in bark, and carried about with the tribe for some time; after which they are
 finally deposited, either in a hollow tree or a shallow grave, over which a low
 mound of earth and stones is raised, occasionally ornamented with posts at the
 corners."

This same author refers to similar burial ceremonies which he observed of the 171
 "Kowarragan," natives inhabiting the Prince of Wales group of islands, situated 764
 near Cape York in Torres Strait. He writes² of a grave he saw at Port Lihou,
 some time after Beto Jukes' visit: "When the head of a family dies at Muralug, the
 body is laid out upon a framework³ of sticks raised a foot from the ground and is
 there allowed to rot . . . until the head of the corpse becomes nearly
 detached by the process of putrefaction, when it is removed and handed over to the
 custody of the eldest wife. . . . The body, or rather the headless skeleton, is
 then interred in a shallow grave, over which a mound is raised, ornamented by
 wooden posts at the corners painted red, with sometimes shells or other decorations
 attached to them. . . ."

Perhaps it would not be out of place to make a passing reference to the native
 burial-place discovered by Captain Sturt⁴ near Lake Buddah, off the Macquarie
 River, in New South Wales (latitude 32° 5', longitude 148° 10'). "It consists of an
 oblong mound, with three semicircular seats. A walk encompassed the whole from
 which three others branched off for a few yards only, into the forest. Several
 cyprines, overhanging the grave, were fancifully carved on the inner side, and on
 one the shape of a heart was deeply engraved." A similarity of method will be
 apparent. Instead of having separate carved posts surrounding the grave, the
 natives of Macquarie River carved the trees surrounding it. The walk encom-
 passing the mound might be regarded as the equivalent of the cleared space
 characteristic of the inland graves.

Mr. P. Feleche and I have described painted and ornamented poles that are
 erected close to the graves of deceased members of the Larrekiya tribe in the
 Port Darwin district.⁵

During our geological explorations of the north-west coast of the Northern 764

¹ E. Clement, *Publication of Royal Ethnological Museum at Leiden, series II, No. 6* (Catalogue
 by J. D. R. Schomburgk), vol. xvi, Plate V, Fig. 8; H. Basedow, *Trans. Roy. Soc. S. Australia*,
 vol. xxviii, 1904, pp. 23 and 28, Plate III, Fig. 4; H. Klantsch, *Zeitschrift für Ethnologie*, 1900,
 pp. 792, and 1907, p. 694.

² J. MacGillivray, *Narrative of the Voyage of H.M.S. "Rattlesnake," 1852*, vol. i, p. 140.

³ *Op. cit.*, vol. II, p. 32.

⁴ *Vide* references given by me in *Trans. Roy. Soc. S. Australia*, vol. xxxi, 1907, p. 8.

⁵ *Vide* Charles Sturt: *Two Expeditions into the Interior of Southern Australia*, London,
 1828, vol. I, p. 14, and frontispiece.

⁶ *Vide* *Trans. Roy. Soc. S. Australia*, vol. v, 1883, p. 8, and *op. cit.*, vol. xxxi, 1907, p. 7.

764 Territory in 1905. Messrs. Brown and Gee¹ found, near Luxmore Head on Melville Island, "a grave enclosed by wooden slabs, portions of which had been burnt. Aboriginal markings were faintly discernible in places on the wood, and some of the posts had the wood cut away at the top, leaving two spike-like horns at the sides; others had the wood cut away from the outside towards the centre, leaving a short spike standing up in the middle of the post."

As I was examining the Rivers' country on the mainland at the time, I did not personally see the find.

Soon after Professor H. Klaatsch, when visiting Melville Island, discovered close to the site of the old naval settlement of Fort Dundas a "grave decorated by monuments." Professor Klaatsch² describes the find as follows: "The grave was surrounded by nine wooden pillars, arranged in an elongated oval, each post differing in size and shape from its fellow. The longest was about 6 feet, and each was variously painted in yellows and reds."

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764 Bremer, Campbell, and Klaatsch found implements and weapons, presumably the belongings of the deceased, lying upon the grave or the grave-posts or stuck upright into the ground. They mention spears, waddies, bark water-vessels and baskets of fan-palm leaves.³ No relics of this kind were noticed by me; in explanation thereof I state that such are likely to be destroyed by the numerous bush-fires occurring on the island, and secondly, in the case presently to be described, on account of the immature age of the individual, since children rarely are in possession of any belongings. I have, however, recorded⁴ a similar custom from Central Australia.

764 The discovery I am now about to describe was made in the south-eastern corner of Bathurst Island. The grave was situated not far from the coast and on the edge of a eucalypt forest, adjoining a thicket of mangroves (*vide* Plate XIII, Figs. 1 and 2). The space was cleared; a circular patch of ground, 8 metres in diameter, had been artificially elevated by a few centimetres and swept clean.⁵ It was bestrewn with numerous burnt fragments of shells of the edible *Telacopium fuscum* and *Cyrena cinglonensis*, and also with ashes. In the centre of the elevated patch was a small elongated oval mound, which indicated where the corpse had been buried. The direction of its longer axis was north-west by south-east. Five ornamented posts⁶ surrounded the small mound in an irregular way;

¹ *Vide Report on Explorations by Govt. Geologist and Staff*, 1905, p. 25, and *Proc. Austr. Assoc. Adv. Science*, vol. xi, 1907, p. 548.

² *Proc. Austr. Assoc. Adv. Science*, vol. xi, 1907, pp. 586-8, and *Zeitschrift für Ethnologie*, vol. xxxix, 1907, pp. 678 et seq., Plate IX.

³ *Cf. H. Basedow, Proc. Roy. Soc. S. Australia*, vol. xxi, 1907, p. 36, Figs. 40 and 41.

⁴ *Vide Trans. Roy. Soc. S. Australia*, vol. xxviii, 1904, p. 24, Plate VI, Fig. 1.

⁵ Whether this was done to guard the grave-posts against bush fires or to facilitate the detection of an imaginary visit of the evil spirit ("devil devil"), as in the case in Central Australia, or both, is still unsettled.

⁶ Another grave, situated not far from the one under consideration, was surrounded by the remnants of nine posts.

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four skirting the north-eastern edge and only one standing on the opposite side, 764
near to the south-eastern end. Before I exhumed the skeleton, the natives informed me that a male infant had been buried there. I am inclined to believe that this information was gathered from the arrangement of the posts and their markings, rather than that they recollected the identity of the child. The grave had apparently stood for some years, for upon digging down to the skeleton, several fair-sized roots of trees, that had grown subsequently, had to be cut through. At a depth of half a metre a layer of decayed pieces of timber, longitudinally laid, was found; under this rested the skeleton. It was, indeed, that of an infant, not many months old. Several men of the local tribe gave me voluntary assistance in the exhumation of the skeleton, and did not in the least object to handle the bones and carry them for me.

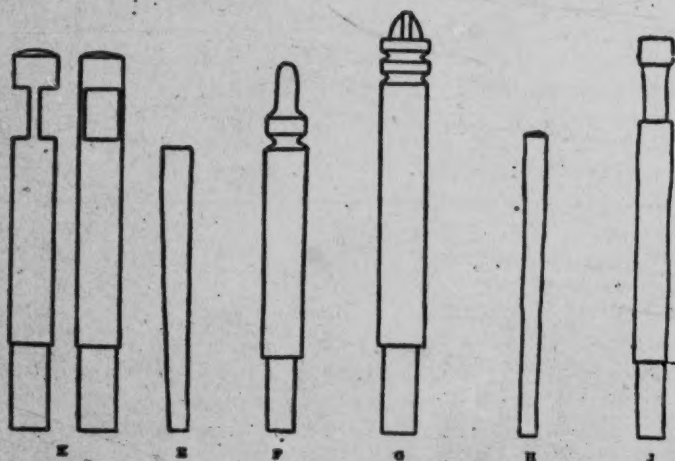


FIG. 4.

The ornamental posts surrounding the little central mound are all of wood, 532
namely the trunks of the heavy iron wood and of a lighter timber (perhaps that 764
of the corkscrew palm or *Pandanus*). They are circular in section and of various diameters and heights. The top ends of the three largest posts are carved in the manner described below. All of them still showed traces of having been painted with ochres in a most elaborate manner. The designs were, however, incomplete, so that I had them freshened up by the natives, who willingly consented to do so and exercised the greatest care to apply the colours in precisely the same positions as they originally occupied. The four posts along the north-eastern edge of the mound stood practically in a straight line, while the remaining one was at the head end of the opposite side. No two of them are alike either in size, method of carving, or colour ornamentation. It is safe to assume that each post has its significance, since the natives could decide the age and sex (and possibly many

things more) of the interred and could reproduce the designs, upon request, with so marked a degree of precision and certainty.

The post that stood alone on the south-western side is no doubt of particular importance (*vide* Plate XIV, Fig. 5b). It stood 125 centimetres above the surface and 11 centimetres in the ground. The circumference at the top, which is flat, is 42 centimetres and the post tapers very slightly downwards (*vide* Fig. 4, E). The post shows no signs of any carving. Its surface is, however, charred, and two simple, but effective, if not grotesque, designs in white pipe-clay have been drawn upon it (*vide* Fig. 5). These, without doubt, are in representation of two crocodiles or lizards, in profile, with their dorsal surfaces opposed but not in contact. I take it that these designs, and consequently this post, represent the family crest of the deceased.

The post at the south-eastern corner (the head end) stood 140 centimetres above and 37 centimetres below the level of the ground, the latter length having been reduced in thickness by about 3 centimetres all round (*vide* Plate XIV, Fig. 5a). The top surface is practically flat. For a distance of 23 centimetres down, the wood has been cut away to a depth of from 3 to 4 centimetres all round (*vide* Fig. 4, F). At that distance it slopes outwards through 3 centimetres of vertical measurement to a collar 7 centimetres in width; it being the same diameter as the main pillar. Below the collar, material has again been cut away circumferentially in a V-shaped fashion; the intervening vertical space between the slopes of this notch measuring but

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1 centimetre. From this furrow downwards the post has a uniform circumference of 54 centimetres. The colour-ornamentation (*vide* Plate XVII, Fig. 1) is briefly as follows: the portion of post reduced in thickness at the top is yellow for a quarter of its length and red for the remainder. The collar is divided into nine squares, yellow in outline and on a red background. Yellow lines, drawn from corner to corner, intersect at the middle of each square. Below this, the post is divided by five vertical bands. The one that faced the grave is waved: it is drawn in yellow ochre bordered with red. Upon the side diametrically opposite (*i.e.* the side seen on approaching the grave) are two vertical bands of yellow, about 15 centimetres apart. The spaces on either side of them are again subdivided by two slightly curved vertical bands of white, bordered with yellow. Occupying each of the three longitudinal spaces between these white bands are one elongate-oval figure in the centre and one-half such figure at the top and bottom of each respectively. Connected with the top and bottom ends of these figures are singly, doubly or multiply bent processes; the groups being separated from one another by horizontally laid shields. It is clear that these designs are intended to represent human figures in various artistically modified forms. Strange transformations of the limbs into snakes are visible on the left; while similar forms stand alone in the bottom corner of either side.

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Such transformations are not infrequently met in primitive art, and from such latitude and privileges on the part of the artist there is no doubt all modern ornamental and emblematical designs have originated. The figures are drawn in red, bordered and shaded with yellow bars and crosses. The central, lowest figure is shaded in imitation of the zamia palm leaf, similar to the body ornamentation described above. All the spaces between the limb-like processes are filled in with bunched circlets or simple and criss-cross shading. The last-named method is also found among the designs of mainland natives.¹

Next to this head-post, along the north-western edge of the mound, at a distance of about 65 centimetres from centre to centre of post, stands the largest, heaviest, and most elaborately decorated post (*vide* Plate XIV, Fig. 5c). Its height above ground was 160 centimetres; its total length is 203 centimetres. The circumference is from 62 to 64 centimetres. For a distance of about 12 centimetres from the top, material has been cut away at two sides diametrically opposite, to a depth of from 4 to 5 centimetres, but at the points of emergence of an axis at right angles to this diameter, a vertical strip of timber has been left intact; the top is rounded off in the direction of this axis, which, moreover, ran parallel to the long axis of the mound (*vide* Fig. 4, G). Beneath this headpiece, two such notches, as described of the last-mentioned post, have been cut; the width of the collars so formed and the furrows, respectively, being each from 4 to 5 centimetres. The thickness of the part that stood in the ground has been reduced by from $1\frac{1}{2}$ to 2 centimetres all

¹ *Vide* for example H. Basedow: *Archiv f. Anthrop.*, vol. vii, parts 2 and 3, 1908, p. 219 (Fig.).

532 round. The ochre ornamentation is in three colours: white, yellow, and red. The 764 design is quite symmetrical as regards the disposition of its constituent parts (vide Plate XVIII, Fig. 1). In the centre of the post, on the side away from the grave, stands a figure resembling a St. Andrew's Cross, the arm on the left being yellow, bordered with red, that on the right, white, bordered with yellow. On either side of this figure, and at equal distances from it, are vertical bands of white bordered with yellow; in between are various elongate shield-shaped figures, symmetrically placed and enclosing circles or bars. All the remaining spaces are filled in with cross-hatched shading and circlelets in the three specified colours. Between the two upper arms of the cross stands a red T-shaped figure, resembling the emu-track of the mainland tribes, but that it is intended to represent such is doubtful, since the emu (*Dromaeus novaehollandiae*) was not observed on either of the islands.

The next post¹ stood 50 centimetres further north-west (vide Plate XIV, Fig. 5d). It is the smallest and made of light wood. Its length above ground was 120 centimetres, and the total original length was about 145 centimetres. The last-named measurement could not be taken with accuracy because a dry rot had set in and destroyed part of the timber. The circumference is from 29 centimetres at the top to 26 at the level of the ground. The top surface is rounded off but otherwise the structure is plain (vide Fig. 4, H). The colouring (vide Plate XVIII, Fig. 2) is as follows: top surface yellow; underneath, for a depth of 10 to 13 centimetres, the post is red, then follow thin alternate horizontal bands of yellow, white and yellow. Below, the surface is subdivided into a number of trapezoid and triangular spaces by two crosses resembling that of the post previously described, the one in white, the other in yellow. Of the intervening spaces, alternate fields are filled in with circlelets of red, surrounded by yellow, and arranged in horizontal rows of from one to three, which are separated by horizontal bars of red. The other fields are painted red and are shaded with transverse bands of yellow.

Lastly, the post standing at the foot end of the grave, that is at the north-western corner, was 40 centimetres from the last described. Its total length is 193 centimetres and it stood 156 centimetres above the ground (vide Plate XIV, Fig. 5e). The circumference varies from 45 centimetres at the top to 39 centimetres at the ground-level. The top surface is rounded. At a distance of 10 centimetres from the crest, the wood has been cut away circumferentially for a depth of 2 centimetres and a vertical distance of 28 centimetres (vide Fig. 4, J). From this level to that of the old ground-line the post is plain, but, below the ground-

¹ The posts surrounding the other grave, mentioned in the footnote on p. 314, were apparently of a similar nature. Bush fires had seriously damaged them. One, however, was cut through at a distance of 15 centimetres from the top, leaving only two narrow strips of timber on either side to support the headpiece thus formed. Whether or not a sexual designation was hereby intended I could not definitely ascertain, but presume so. The "spike-like horns at the side" referred to by Mr. Gee (p. 314 above) must be regarded as the remnants of a post of similar type to this whose crown has been destroyed by fire (vide Fig. 4, K).

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level, further material has been cut away to reduce its thickness by about 1 centimetre all round. The top portion, which has the appearance of a knob, has been daubed with red ochre; the sunken portion, immediately beneath, is white (*vide* Plate XVII, Fig. 2). The lower surface of the post bears five vertical bands, three being of white pipe-clay and two of yellow ochre. Two of the former have a border of red, the third one of yellow; and both of the latter (yellow) are bordered with white. Three of the intervening spaces are shaded with inclined lines of white, the remaining two are each filled with a vertical row of white ericoid figures. The original surface upon which the pattern was drawn is charred.

Having persuaded the natives to repaint the designs on the tomb-posts, in places where they were defective or missing, they set about the work with enthusiasm and did not rest until they had repainted the whole of the surfaces. To accomplish this they leaned the posts against trees and divided themselves into small groups of two to four, each of which undertook part of the work (*vide* Plate XVI, Figs. 1 and 2). Youths were sent to the main camp, whence they soon after returned with lumps of red and yellow ochre, and white pipe-clay by hand in the strong concave shells of the bivalve mollusc *Cyrena essingtonensis*.¹ To this crumbled pigment sufficient water was added to make a thick paint, more water being added from time to time as required. One might look upon these shells containing the mixed paint as representing primitive palettes (*vide* Plate XV, Fig. 1). The paint is applied to the surface by means of crudely made, yet effective, brushes. Short pieces of the creeping calamus are cut with the sharp edge of a shell and one or both of their ends chewed until all the fibres have become separated (*vide* Plate XV, Fig. 3); much in the same way as the flower-stalks of the fan-palm are chewed when feeding on honey (*vide* p. 300). Both of these small artists' requisites are highly interesting inasmuch as they show us a decidedly primitive, yet to the present day practically unaltered stage in the evolution of art.

It is evident that the posts have been cut and carved with a sharp bladed instrument, in all probability a tomahawk. Captain Flinders² as far back as 1803 noticed that the natives on the north coast (Caledon Bay) were familiar with the use of iron instruments and that they tried to steal his axe. He, therefore, suspected that "they had been previously visited by people possessing iron instruments." Later, he was himself able to confirm this supposition when he discovered, near to Cape Wilberforce, a fleet of proas from Macassar, the crew of which were in the habit of visiting the north coast of Australia to collect trepang, which they took to Timor and sold to the Chinese.³

¹ We have before us an interesting analogy, when we recollect that in our own country the shells of fresh-water mussels were, in former days, much used and are still used as a receptacle for mixing water-colours; whence also the name *Utile pictorum*.

² *A Voyage to Terra Australis*, London, 1814, vol. II, pp. 212 and 225-231.

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171 When Captain King¹ dropped anchor in Apeley Strait in 1818, and came
177 into contact with natives near Laxmore Head on Melville Island, he noticed that
412 "they repeatedly asked for axes by imitating the action of chopping."

171 Ethnologically these tomb-posts are of the greatest importance. With the
764 exception of the records left by Jukes and MacGillivray, we know of nothing of
532 the kind existing nowadays on the mainland. That, however, the inhabitants of some
of the Torres Strait islands adopt methods of preserving the memory of their dead
by means of painted and decorated structures of a different type is an established
fact. The Continental Australian certainly, also, has methods of his own to mark a
place of burial, but in a decidedly more transitory and less laborious way. The
latter leaves already existing belongings of the deceased upon the grave; the islander,
in addition, surrounds the spot with specially prepared posts such as have been
described herein. Apart from the carvings, the painted designs, alone, are quite
superior to anything existing on the mainland. The marked symmetry of the
individual patterns and their diversity, when compared with one another, can
hardly find a parallel on the mainland. We might look upon these island
productions as representing interesting and independent transition stages between
the primitive art of the Continental Australian, on the one hand, and the more
perfected types of equatorial island tribes to the north of Australia, on the other.

APPENDIX.

NATIVE OCHEE DRAWINGS ON BARK FROM MELVILLE ISLAND,
NORTHERN TERRITORY OF AUSTRALIA.

531 While visiting Bathurst Island in 1911, I also entered several of the inlets of
Melville Island from Apeley Strait. At one point, not far from the southern
entrance to the Strait, where some aborigines were living in huts near to Cooper's
Buffalo-Shooters Camp, I found the drawings here described. They were upon
sheets of bark of the Woollybutt (*Eucalyptus miniata*), used for building their
shelters and huts. All drawings are in pipe-clay and red ochre; these materials
having been smeared or squirted on to the bark in the form of a thin paste or in
aqueous suspension. Typical among the drawings of the aborigines on the mainland
are the negative imprints of hands produced by holding the palm of the hand flat
against the surface and squirting a mouthful of pipe-clay or ochre, suspended in
water, against the back of the hand and around it. The surrounding surface is thus
coloured so that, when the hand is removed, its outline stands out conspicuously by
the absence of colour.²

¹ *Survey of the Intertropical Coasts of Australia*, 1837, vol. I, pp. 111 and 121.² *Vide Trans. Roy. Soc. S. Australia*, 1907, vol. XXXI, p. 66, Plate XII. Among other
references note E. Gill, *Australia Twice Traversed*, 1890, vol. I, p. 78. "The drawing is done

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The first plate reproduced contains a group composed of five imprints of the left hand of a native (Plate XIX, Fig. 1). The fingers are wide apart; the wrists of the two lowest hands seem very narrow in proportion, but that is due to the fact that they did not lie in close contact with the surface when the pigment was squirted against it. 531

In the lower corner on the right of the reproduction stands a single-masted sailing craft, intended to represent a small European pearling or fishing-boat. The former class of boats have long been in the habit of passing through Apsley Strait on account of the shelter afforded and the chances of procuring fresh water close to the shores of either island. 532

Plate XIX, Fig. 2, is the lower continuation of the proceeding. The sailing craft just described is noticed on the right. Below it is the picture of a frog. Special features of this design are firstly the two circular lateral prominences on the head representing the large eyes and, secondly, the inaccuracy in regard to the number of toes. The smear on the left hind leg, resembling a caudal appendage, is accidental.

The fourth design (Plate XX) is that of a double-masted pearling-lugger¹ in full sail. The proportion and neatness of execution of these designs of sailing crafts are excellent indeed. The hull and sails of the latter figure are drawn in white pipe-clay and its masts in red ochre.

DESCRIPTION OF PLATES.

PLATE VII.

- Figs. 1 and 3. Front and side view of arm decoration, made of bark, coloured with ochre and ornamented with fur strings and cockatoo feathers. $\frac{1}{2}$ natural size. 301
531
Figs. 2 and 4. Front and side view of arm decoration, made of bark, coloured with ochre and ornamented with pointed sticks. $\frac{1}{2}$ natural size.

PLATE VIII.

- Figs. 1 and 2. Water-carriers, made of paper-bark (*Melaleuca*). $\frac{1}{2}$ natural size. 415
Figs. 3, 4, 5 and 6. Food-carriers, made of bark; Figs. 5 and 6 with ochre drawings. $\frac{1}{2}$ natural size. 531

PLATE IX.

- Figs. 1, 2, 3 and 4. Throwing-sticks and clubs. $\frac{1}{2}$ natural size. 411
Fig. 5. A collection of spears from Bathurst Island. $\frac{1}{4}$ natural size. 531

by filling the mouth with charcoal powder if the device is to be black, if red with red ochre powder, damping the wall where the mark is to be left, and placing the palm of the hand against it, with fingers stretched out; the charcoal or ochre powder is then blown against the back of the hand; when it is withdrawn, it leaves the space occupied by the hand and fingers clean while the surrounding portions of the wall are all black or red, as the case may be." (Central Australian Natives.)

¹ Vide figure in *Report Government Geologist and Staff*, 1905, Adelaide, By authority, p. 14.

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PLATE X.

501 Fig. 1. "Fish-tail" bark canoes, Apsley Strait.

Fig. 2. "Fish-tail" bark canoes and "dug-out" canoe in the distance, Apsley Strait. Melville Island in the background.

PLATE XI.

Figs. 1 and 2. Bow and stern of "fish-tail" bark canoe. $\frac{1}{10}$ natural size.Figs. 3 and 4. Balers made out of the melon shell. Fig. 3 shows the painted decoration of the outer surface; while in Fig. 4 it is seen how the columella of the shell has been removed with a sharp cutting instrument. $\frac{1}{4}$ natural size.

PLATE XII.

314 Fig. 1. Forest scene on Bathurst Island. From the stringy-barked eucalyptus on the left side of the picture, the bark has been removed for the purpose of making a canoe. Another tree, which has been similarly treated, is seen in the background, near the centre of the picture. In the foreground note a tall specimen of the zamia-palm (*Cycas media*).
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137501 Fig. 2. Various types of paddles in use on Bathurst Island. About $\frac{1}{10}$ natural size.

PLATE XIII.

764 Fig. 1 and 2. Distant and near view of a native grave, surrounded by five carved and painted posts, Bathurst Island. Note the cleared space and the position of grave, viz.: at the junction between open woodland and thicket. A tall Bathurst Islander is seen in Fig. 2.

PLATE XIV.

415 Fig. 1. A melon-shell (*Melo dianema*) used as a drinking vessel. $\frac{1}{4}$ natural size.Fig. 2. A *Fusus pricei* used as a drinking vessel. $\frac{1}{4}$ natural size.Figs. 3 and 4. Drinking cups made out of folded sheets of paper-bark (*Melaleuca*). $\frac{1}{4}$ natural size.532 Figs. 5a, 5b, 5c, 5d, 5e. Painted and carved posts of native grave shown in previous plate.
764 $\frac{1}{4}$ natural size.

PLATE XV.

415 Fig. 1. A series of four shells of the *Cyrenis esingtonensis* which have been used for holding red, white and yellow earth-pigments to mix with water as required. $\frac{1}{4}$ natural size.317 Fig. 2. Lumps of yellow ochre (on the left), white pipe-clay (in the centre), and red ochre (on the right), used in the decoration of the grave posts shown in previous plate.
386 $\frac{1}{4}$ natural size.413 Fig. 3. Primitive paint brushes made by macerating the ends of short pieces of the shoots of the climbing palm (*Calamus Australis*). $\frac{1}{4}$ natural size.301 Figs. 4 and 6. Special corroboree arm-rings. $\frac{1}{4}$ natural size.532 Fig. 5. A corroboree mask (?). $\frac{1}{4}$ natural size.

PLATE XVI.

291 Figs. 1 and 2. Bathurst Island natives painting grave-posts. Note the cosmetic body-scars in imitation of the leaf of the zamia palm (*Cycas media*).
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PLATE XVII.

- Fig. 1. Coloured ornament of grave-post No. 5a (Plate VIII) shown in plan; modified forms of the human figure are embodied. 532
764
- Fig. 2. Coloured ornament of grave-post No. 5c (Plate VIII) shown in plan.

PLATE XVIII.

- Fig. 1. Coloured ornament of grave-post No. 5c (Plate VIII) shown in plan. 532
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- Fig. 2. Coloured ornament of grave-post No. 5d (Plate VIII) shown in plan.

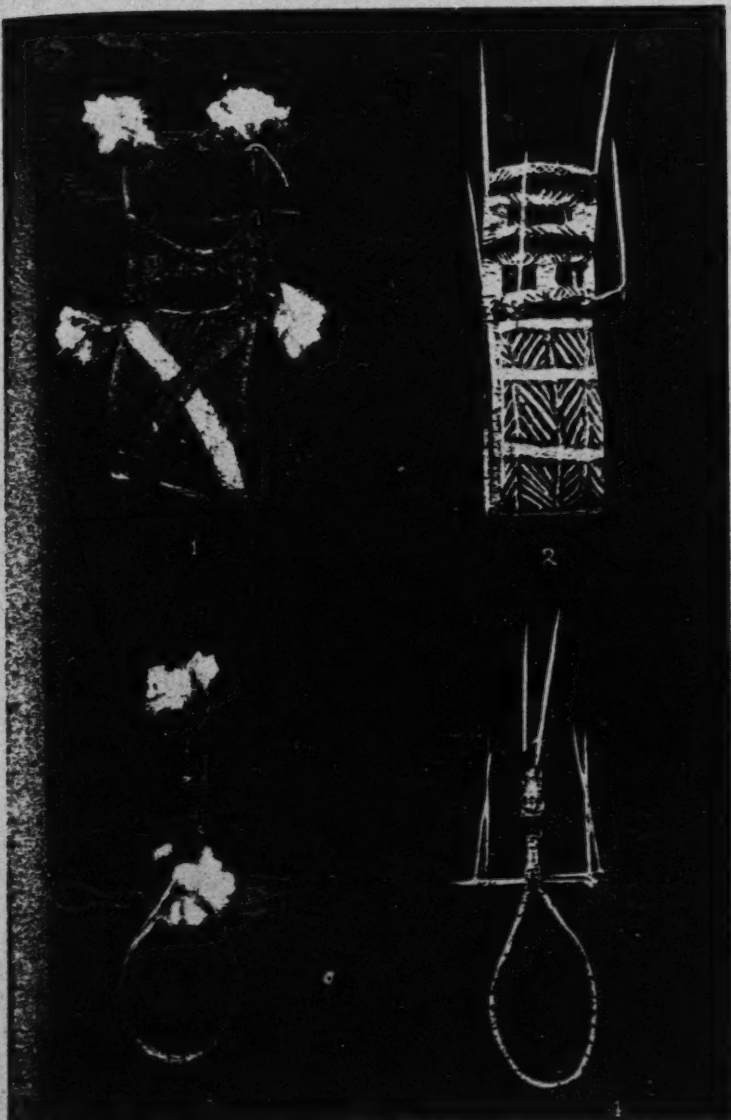
PLATE XIX.

Pipe-clay drawings on a sheet of bark of the stringy-barked eucalyptus (*E. tetradonta*), from a native hut on Melville Island. The plate includes negative imprints of hands (Fig. 1), and drawings of a sailing craft (Figs. 1 and 2), and of a frog (Fig. 2). 531
532
1/2 natural size.

PLATE XX.

Pipe-clay drawing of pearling lugger in full sail; bark from a native hut on Melville Island. 532
About 1/2 natural size.

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NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE I]

[FOR EXPLANATION OF PLATE SEE P. 321 - ANALYST]

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Journal of the Royal Anthropological Institute, Vol. XLIII, 1913, Plate VIII.

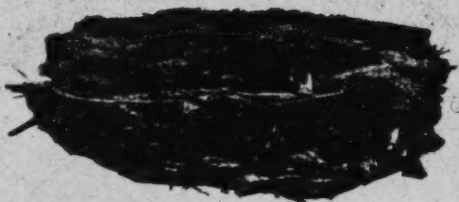
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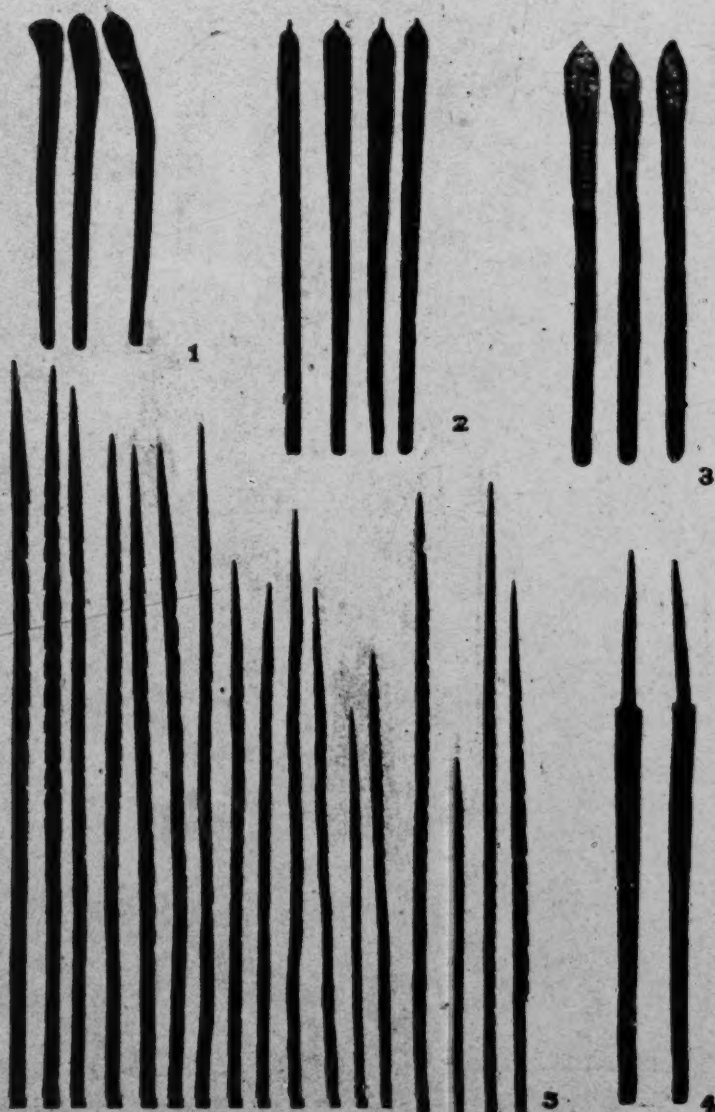
2.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 2]

[FOR EXAMINATION OF PLATE SEE P. 321]

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NOTES ON THE NATIVES OF RATHBURY ISLAND, NORTH AUSTRALIA.

[END PLATE 3]

[FOR EXPLANATION OF PLATE SEE P. 321-ANALYST]

501



FIG. 1.

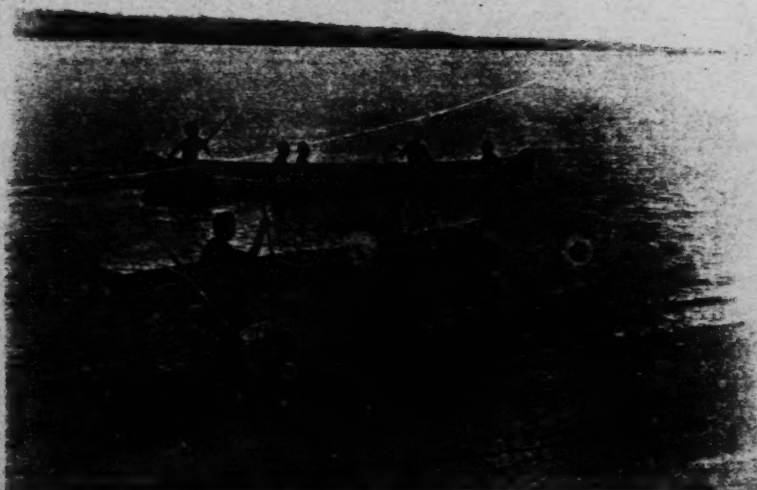


FIG. 2.

NOTES ON THE NATIVES OF DATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 4]

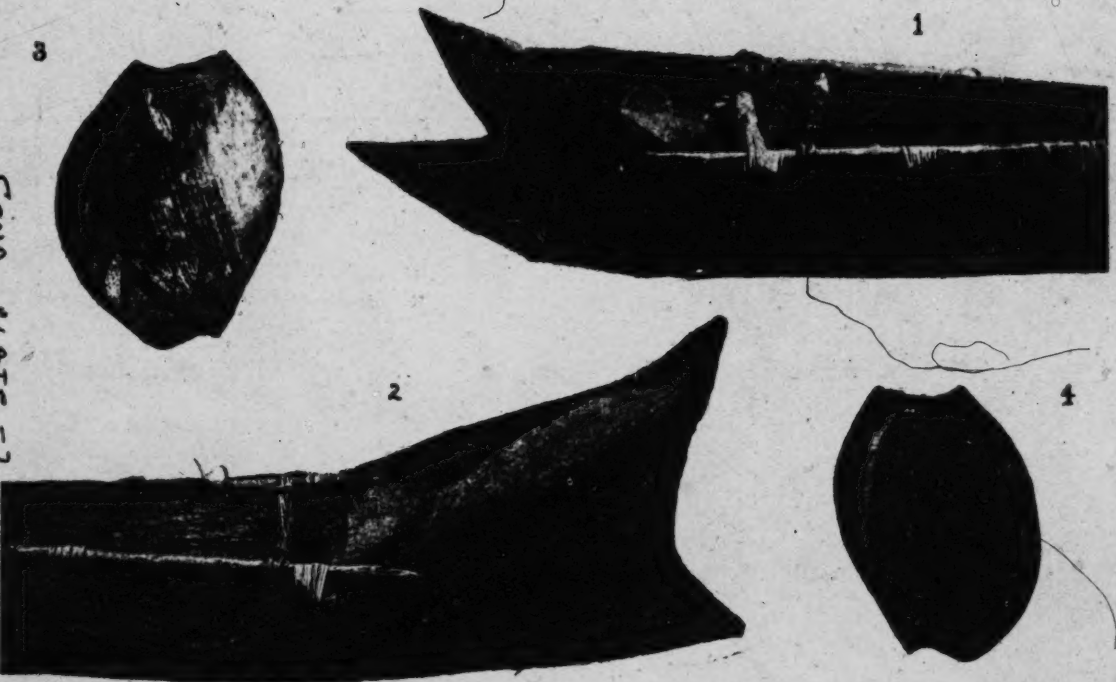
[FOR EXPLANATION SEE P. 322 - ANALYST]

5: Baselow D-5 (1911) 1913

Q120 Tiw Q120

Journal of the Royal Anthropological Institute, Vol. XLIII, 1913, Plate XL

501



[END PLATES]

[FOR EXPLANATION OF PLATE SEE P. 322 - ANALYSIS]

5: Base Dow D-5 (19F1) 1913

Q120 T1W1 Q120

Journal of the Royal Anthropological Institute, Vol. XLIII, 1913, Plate XL.

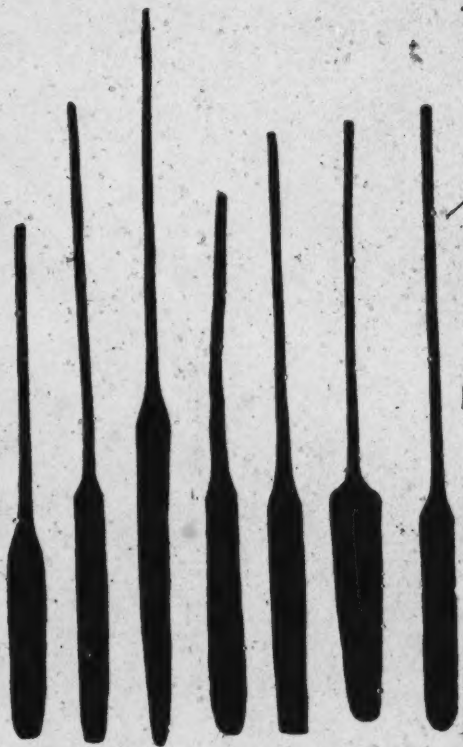


FIG. 2.



FIG. 1.

NOTES ON THE NATIVES OF GATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 6]

[FOR EXPLANATION OF PLATE SEE P. 322-400-155]

137
314
376

764



FIG. 1.



FIG. 2.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

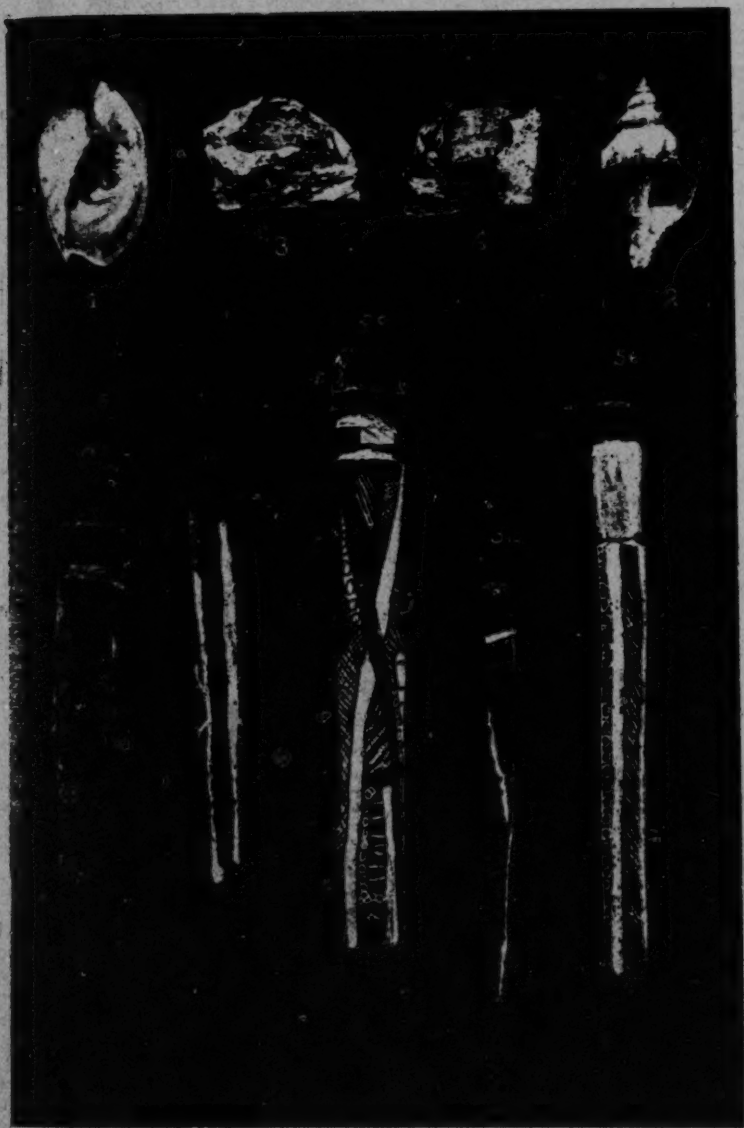
END PLATE 77

[FOR EXPLANATION OF PLATE SEE P. 322 - ANALYST]

5: Basedow D-5 (1911)1913

OI20 Tiwi OI20

Journal of the Royal Anthropological Institute, Vol. XLIII, 1913, Plate XIV.

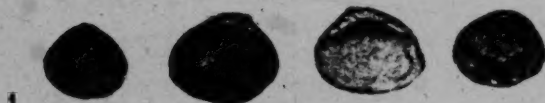


NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 8]

[FOR EXPLANATION OF PLATE SEE P. 322 - ANALYST]

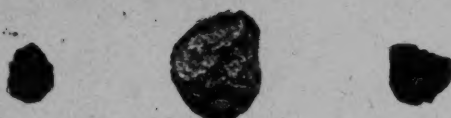
415



1

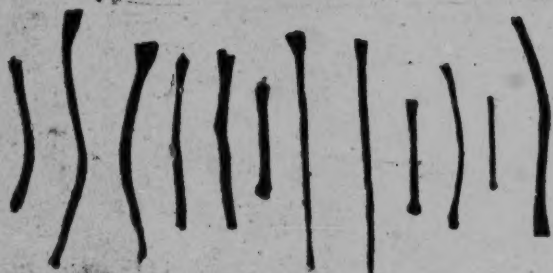
317
386

2



413

3



301



4

532



5

301



6

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 7]

[FOR EXPLANATION SEE P. 322—ANALYSIS]

5: Basedow D-5 (1911) 1913

Q120 Tiwi Q120

Journal of the Royal Anthropological Institute, Vol. XLIII, 1913, Plate XVI.

291
532
764



FIG. 2.

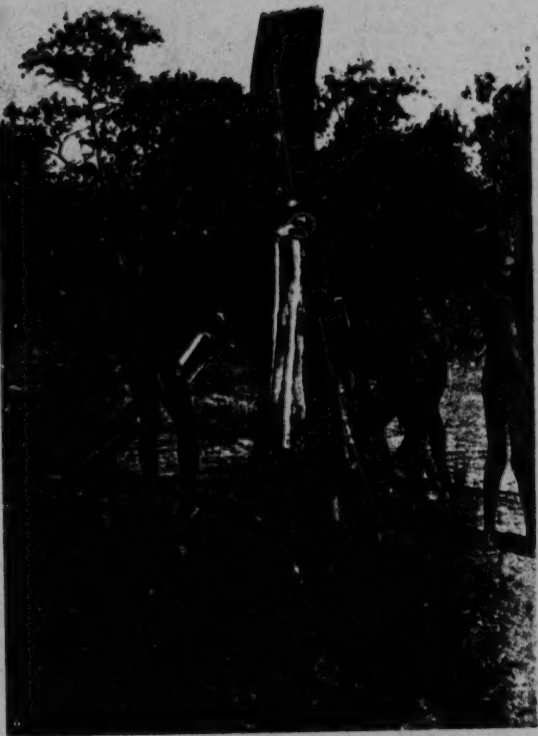


FIG. 1.

NOTES ON THE NATIVES OF DATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 10]

[FOR EXPLANATION SEE P. 322 - ANALYST]

532
764



FIG. 2.

FIG. 1.

NOTES ON THE NATIVES OF RATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 11]

[FOR EXPLANATION SEE P. 323 - ANALYST]

532
764

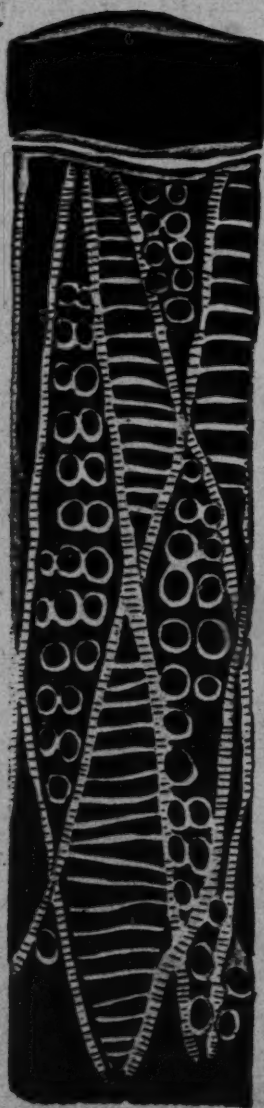


FIG. 1



FIG. 2

NOTES OF THE NATIVES OF RATHURRY ISLAND, NORTH AUSTRALIA.

[END PLATE 12]

[FOR EXPLANATION SEE P. 323 - ANALYSIS]

S: Basedow D-5 (1911) 1913

Q120 Tiwa Q120

Journal of the Royal Anthropological Institute, Vol. XLII, 1912, Plate XII.

531
532

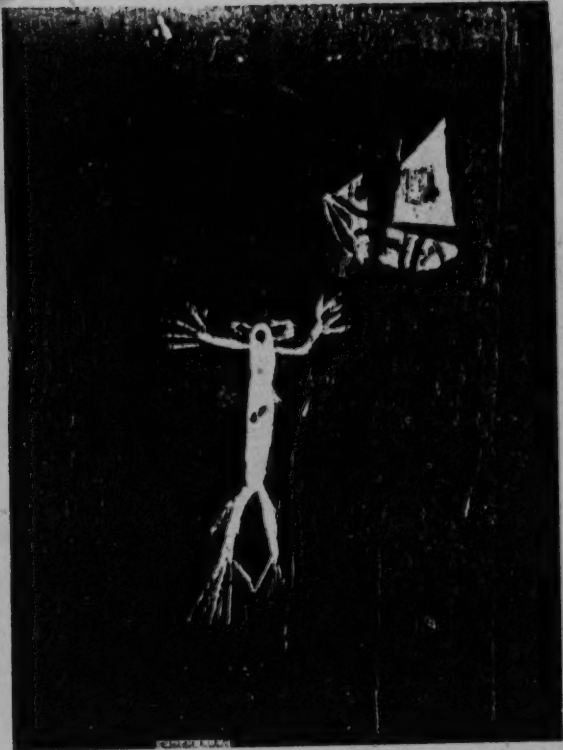


FIG. 2



FIG. 1.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

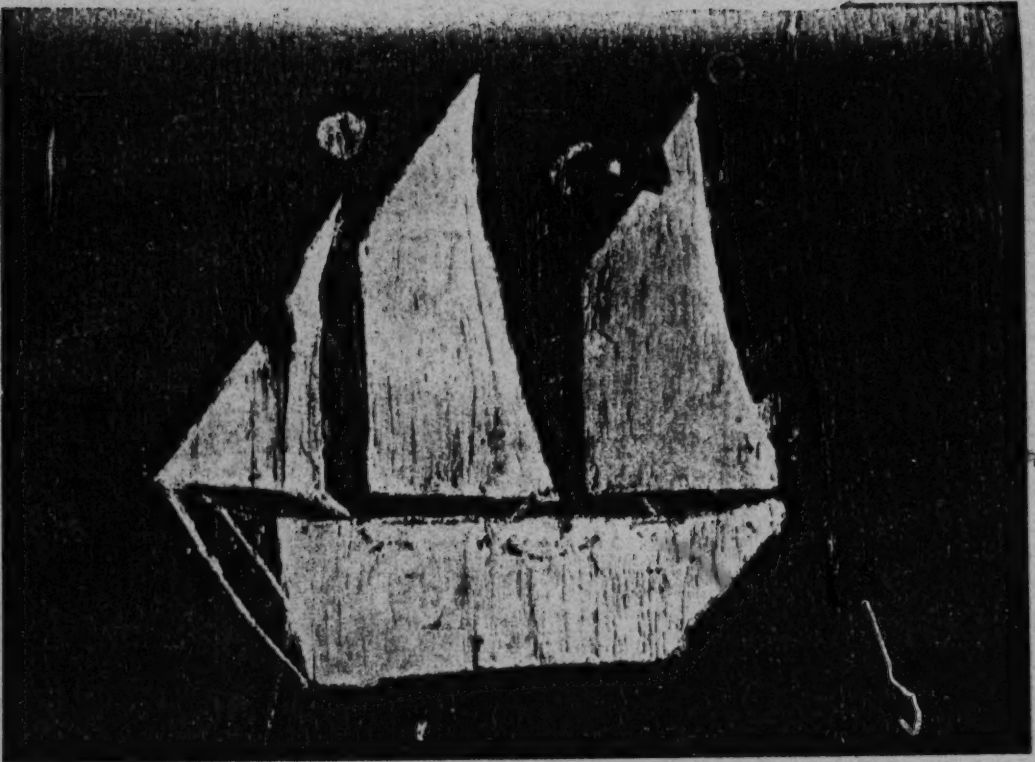
[END PLATE 13]
[FOR EXPLANATION SEE P. 323-ANALYST]

5: Basedow D-5 (1911) 1913

Q120 Tiwi Q120

Journal of the Royal Anthropological Institute, Vol. XLIII, 1913, Plate XL.

532



NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 14]

[FOR EXPLANATION SEE P. 323 - ANALYST]